new furniture · neue möbel · meubles nouveaux

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Introduction · Einleitung · Introduction

JOHN PETER

NEW FURNITURE is not a book of conclusions or even recommendations. It is an interim report on the condition of modern furniture in 1954. Perhaps it might better be called a progress report because it does contain evidence that progress is being made in the designer's efforts to cope with man's remarkable new materials and machines.

This is important because the swelling stream of new processes could turn into a rampaging river placing such a premium on tricks and technics that all standards of good design would be swept before it.

The perceptive consultant engineer Paul Weidlinger evaluating the near unbelievable strength and flexibility that the application of controlled atomic radiation will give structural materials, added «no other process introduced into the building industry can be more tempting to misuse.»

With this in mind, at the beginning of this book we have included some thoughts by three observers and combatants in the battle for better design. We do not agree with all of their ideas. We would not expect you to, anymore than we would expect you to like all the furniture in the book. However, we do hope that they will start you thinking about the demands behind design.

It is not easy to analyze furniture like the placid practioner in this wonderful drawing by the artist Saul Steinberg, but it has never been more important to do so. For in design as in our times, the problems come large size only . . . but so do the opportunities.

NEUE MÖBEL will keine endgültigen Werturteile fällen oder gar Empfehlungen bringen. Dieses Buch gibt einen Zwischenbericht über den Stand der modernen Möbelproduktion im Jahre 1954 oder, besser gesagt, über deren Fortschritte, denn es enthält Beweise dafür, daß die Entwerfer in ihrem Bemühen, sich mit den bedeutsamen neugeschaffenen Materialien und Maschinen auseinanderzusetzen, weitergekommen sind.

Dies ist deshalb bemerkenswert, weil der immer mehr anschwellende Strom neuer Herstellungsverfahren sich leicht in eine verheerende Flut technischer Kniffe und Kunstgriffe verwandeln könnte, in der alle Begriffe von guter Formgestaltung untergehen.

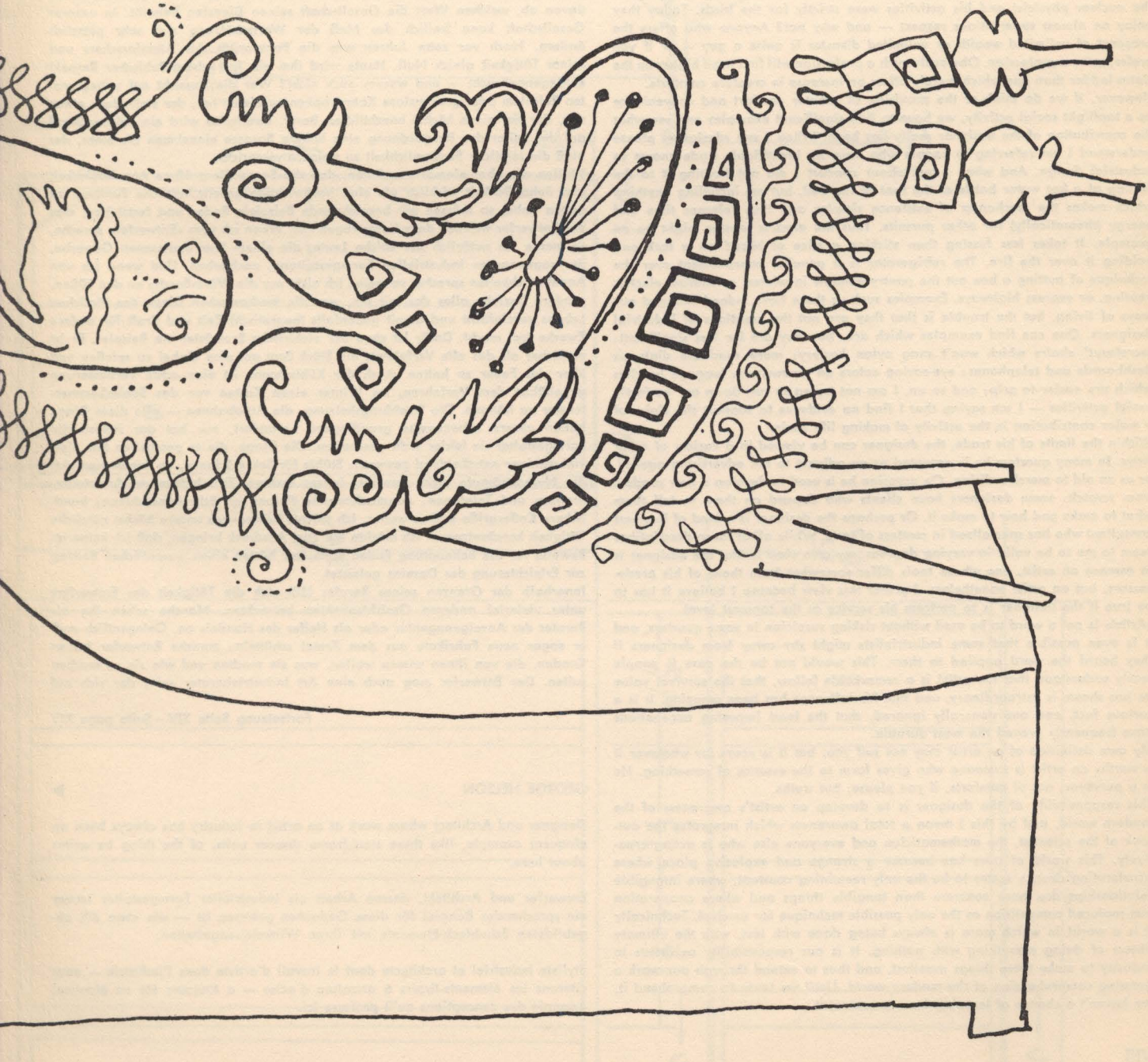
Als der Ingenieur Paul Weidlinger davon sprach, daß die Anwendung kontrollierter Atomenergie unseren Baustoffen eine fast unglaubliche Festigkeit und Geschmeidigkeit geben wird, war er einsichtig genug festzustellen, daß »kein anderes neues Verfahren in der Bauindustrie mehr zum Mißbrauch herausfordert«. Daran haben wir gedacht, als wir am Anfang dieses Buches die Gedanken einiger Beobachter und Mitstreiter im Kampf um die gute Form zusammenstellten. Wir stimmen nicht mit allen ihren Ideen überein. Wir erwarten dies auch nicht vom Leser, ebenso wenig, wie wir erwarten können, daß ihm alle Möbelstücke in diesem Buch gefallen. Aber wir hoffen, daß er sich dazu anregen läßt, sich über die Forderungen, die hinter der industriellen Formgebung stehen, einmal selbst Gedanken zu machen.

Es ist nicht leicht, Möbel so leidenschaftslos zu beurteilen, wie es der gelassene Praktiker auf dieser wundervollen Zeichnung von Saul Steinberg tut, aber es ist niemals notwendiger gewesen als heute. Denn in der Formgestaltung wie in unserer Zeit überhaupt sind die Probleme riesengroß — aber auch die Möglichkeiten.

MEUBLES NOUVEAUX n'est pas un recueil de conclusions ou même de recommandations. C'est un rapport périodique sur la situation du mobilier moderne en 1954. Peut-être pourrait-on le désigner de préférence comme un rapport sur l'évolution, car il apporte l'évidence qu'il existe un progrès dans les efforts du styliste pour se servir des machines et matériaux nouveaux et remarquables de l'homme.

Ceci est important parce que le courant grossissant des nouvelles méthodes pourrait devenir un fleuve déchainé, et le prix attaché aux procédés et aux techniques pourrait devenir si important que tous les critères correspondant à une valable esthétique industrielle se trouveraient balayés par son flot.

Le perspicace ingénieur conseil Paul Weidlinger, évaluant la force et la souplesse presque incroyables que l'application d'une radiation atomique contrôlée donnera aux matériaux de construction, a ajouté « il ne peut exister un autre procédé introduit dans l'industrie du bâtiment, dont la mauvaise utilisation puisse présenter plus de tentations ». Dans cette perspective, nous avons présenté au début de cet ouvrage quelques pensées formulées par six observateurs et militants dans la lutte pour une meilleure esthétique. Nous ne partageons pas toutes leurs idées. Nous ne nous attendons pas à ce que tous les meubles présentés dans ce livre puissent vous plaire ou vous déplaire. Nous espérons toutefois qu'ils vous amèneront à réfléchir aux besoins que reflètent ces créations. Il n'est pas facile d'analyser des meubles comme le fait le calme praticien dans cet admirable dessin de l'artiste Saul Steinberg, mais il n'a jamais importé plus de le faire. Car dans le domaine de l'esthétique de même que pour notre époque, les problèmes sont seulement à grande échelle, mais les possibilités sont de même.



In a recent statement to the press, one of the leading members of our profession stated that the major social contribution of the industrial designer lies in the new comfort and ease he has created for the public. About this I shall have two things to say — first that it is not true, and second, that if it were it would be of no particular consequence.

Before descending on this harmless remark and tearing it to bits, let us play with the assumption that it is true. Let us pretend to accept as a fact the proposition that the designer has brought a new degree of physical ease to society and that this is his highest achievement. Having done this we can now attribute to him a status of a sort: we know who he is and why he is here. Just as an architect is around to keep the rain off your furniture, your lawyer exists to keep you clear of lawsuits and the clergyman is there to ease the steep climb to heaven. In any organized society people have to do things for each other, and the esteem they enjoy depends on the society's evaluation of the services performed. In our society, of course, the degree of esteem can change with extreme abruptness. Ten years ago, as far as popular attitudes were concerned, the nuclear physicist and his activities were strictly for the birds. Today they enjoy an almost superstitious respect — and why not? Anyone who offers the prospect of unlimited wealth or unlimited disaster is quite a guy — or if you prefer, quite a profession. Obviously such a profession will find itself higher on the status ladder than one which merely offers an increase in creature comforts.

However, if we do think of the provision of greater comfort and convenience as a topflight social activity, we have to find significant examples and see what the contribution of the designer really has been. When I say «designer» please understand I am referring to people who have an identifiable trade known as industrial design. And when I talk about comfort I am not limiting it to the feeling of a hot water bottle at the foot of the bed, but am including anything which makes the mechanics of existence simpler and thus releases time and energy (theoretically) for other pursuits. Thus the electric toaster might be an example. It takes less fussing than sticking a slice of bread on a fork and holding it over the fire. The refrigerator is a genuine improvement over the technique of putting a box out the pantry window in winter, or radiant electric heating, or express highways. Examples such as these have indeed changed our ways of living, but the trouble is that they are not the creations of industrial designers. One can find examples which are, but they are far less significant: secretarys' chairs which won't snag nylon hosiery; more readable dials on dashboards and telephones; eye-saving colors on typewriters; luggage handles which are easier to grip; and so on. I am not trying to run down our perfectly useful activities — I am saying that I find no evidence to support the claim of a major contribution in the activity of making life easier.

Within the limits of his trade, the designer can be viewed in a variety of other ways. In many quarters he is accepted as an adjunct to the advertising agency, or as an aid to merchandising. On occasion he is used to develop a new product from scratch: some designers have clients who depend on them to tell them what to make and how to make it. Or perhaps the designer is a kind of business consultant who has specialized in matters of taste. While all of these descriptions seem to me to be valid in varying degrees, my own view is that the designer is in essence an artist, one whose tools differ somewhat from those of his predecessors, but an artist nonetheless. I prefer this view because I believe it has to be true if the designer is to perform his service at the topmost level.

«Artist» is not a word to be used without risking suspicion in some quarters, and it is even possible that some industrialists might shy away from designers if they heard the word applied to them. This would not be the case if people really understood that the artist is a remarkable fellow, that the survival value he has shown is extraordinary, and that his influence has been amazing. It is a curious fact, and one generally ignored, that the least imposing occupations have frequently proved the most durable.

My own definition of an artist may not suit you, but it is yours for whatever it is worth: an artist is someone who gives form to the essence of something. He is a purveyor, not of comforts, if you please, but truths.

This responsibility of the designer is to develop an artist's awareness of the modern world, and by this I mean a total awareness which integrates the outlook of the scientist, the mathematician and everyone else who is acting creatively. This world of ours has become a strange and explosive place where accelerating change seems to be the only remaining constant, where intangible relationships are more concrete than tangible things and where cooperation has replaced competition as the only possible technique for survival. Technically it is a world in which more is always being done with less, with the ultimate object of doing everything with nothing. It is our responsibility as artists in industry to make these things manifest, and thus to extend through our work a growing comprehension of the modern world. Until we learn to comprehend it, we haven't a chance of learning how to control it.

Einer der führenden Angehörigen unseres Berufsstandes hat kürzlich in einer Presseerklärung behauptet, daß der wesentlichste soziale Beitrag des industriellen Formgestalters in den Annehmlichkeiten und der Bequemlichkeit zu suchen sei, die er für das Publikum neugeschaffen habe. Hierauf möchte ich zwei Dinge erwidern — erstens, daß dies nicht wahr ist, und zweitens, daß es, wenn es wahr wäre, keine besondere Bedeutung hätte.

Bevor wir uns näher mit dieser harmlosen Bemerkung befassen und sie zerpflücken, wollen wir einen Augenblick mit der Vorstellung spielen, daß sie wahr sei. Wir wollen also die Behauptung als Tatsache hinnehmen, daß der Entwerfer der Gesellschaft ein größeres Maß an physischer Bequemlichkeit verschafft habe und daß dies seine größte Leistung sei. Damit können wir ihm nun seine Stellung anweisen: wir wissen, wer er ist und warum es ihn gibt. So etwa, wie es den Architekten gibt, damit die Möbel nicht naßregnen, den Rechtsanwalt, damit man Prozesse vermeiden kann, und den Pfarrer, damit er uns den steilen Pfad zum Paradies ebnet. In einer geordneten Gesellschaft hat jeder etwas für die anderen zu tun, und die Achtung, die er genießt, hängt davon ab, welchen Wert die Gesellschaft seinen Diensten beimißt. In unserer Gesellschaft kann freilich das Maß der Wertschätzung sich sehr plötzlich ändern. Noch vor zehn Jahren war die Popularität des Atomforschers und seiner Tätigkeit gleich Null. Heute wird ihm ein fast abergläubischer Respekt entgegengebracht — und warum auch nicht? Wer die Aussicht auf unbegrenzten Reichtum oder grenzenlose Katastrophen zu bieten hat, der stellt doch etwas dar, der hat einen höchst beachtlichen Beruf. Zweifellos wird ein solcher Beruf auf der Leiter der Rangordnung eine höhere Sprosse einnehmen als einer, der bloß die leibliche Bequemlichkeit zu steigern verspricht.

Wollen wir aber einmal annehmen, daß die Sorge für größere Annehmlichkeit und Behaglichkeit wirklich als eine hochwichtige gesellschaftliche Funktion zu gelten habe, so müssen wir bezeichnende Beispiele finden und feststellen, was der Entwerfer wirklich dazu beigetragen hat. Wenn ich vom »Entwerfer« spreche, so meine ich natürlich nur solche Leute, die einem klar umrissenen Gewerbe, der sogenannten industriellen Formgestaltung, nachgehen. Und wenn ich von Annehmlichkeiten spreche, so meine ich nicht nur die Wärmflasche an den Füßen, sondern beziehe alles das mit ein, was die mechanischen Dinge des täglichen Lebens vereinfacht und damit (jedenfalls theoretisch) Zeit und Kraft für andere Zwecke frei macht. Dafür ist etwa der elektrische Brotröster ein Beispiel. Er ist einfacher als das alte Verfahren, ein Stück Brot auf eine Gabel zu spießen und über das Feuer zu halten. Auch der Kühlschrank ist eine echte Verbesserung gegenüber dem Verfahren, im Winter einen Kasten vor das Speisekammerfenster zu hängen. Die Strahlungsheizung, die Autobahnen — alle diese Dinge haben unsere Lebensweise grundlegend verändert, nur hat der industrielle Formgestalter sie leider nicht geschaffen. Die Dinge, die er geschaffen hat, sind viel weniger entscheidend gewesen: Stühle für Sekretärinnen, an denen man sich die Nylonstrümpfe nicht zerreißt; besser lesbare Zifferblätter an Armaturenbrettern und Telefonen; augenschonende Farben an Schreibmaschinen; handlichere Koffergriffe und so weiter. Ich möchte keineswegs unsere höchst nützliche Tätigkeit herabsetzen — ich möchte nur zum Ausdruck bringen, daß ich keinerlei Beweise für die Behauptung finden kann, wir hätten einen wesentlichen Beitrag zur Erleichterung des Daseins geleistet.

Innerhalb der Grenzen seines Berufes läßt sich die Tätigkeit des Entwerfers unter vielerlei anderen Gesichtspunkten betrachten. Manche sehen ihn als Berater der Anzeigenagentur oder als Helfer des Handels an. Gelegentlich muß er sogar neue Fabrikate aus dem Ärmel schütteln: manche Entwerfer haben Kunden, die von ihnen wissen wollen, was sie machen und wie sie es machen sollen. Der Entwerfer mag auch eine Art Industrieberater sein, der sich auf

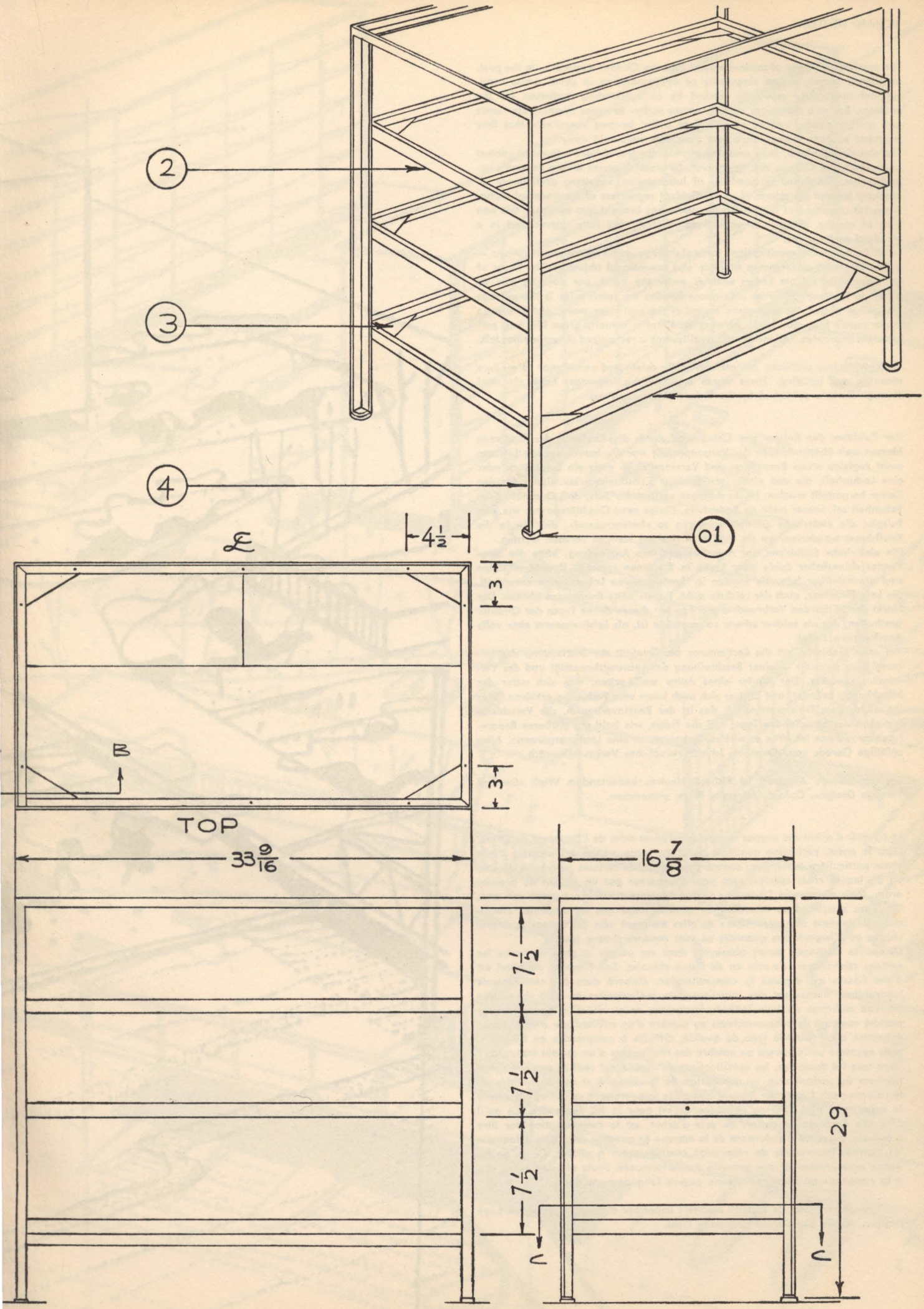
Fortsetzung Seite XIV · Suite page XIV

GEORGE NELSON ▶

Designer and Architect whose work as an artist in industry has always been an eloquent example, like these steel-frame drawer units, of the thing he writes about here.

Entwerfer und Architekt, dessen Arbeit als industrieller Formgestalter immer ein sprechendes Beispiel für diese Gedanken gewesen ist — wie etwa die abgebildeten Schubfach-Elemente mit ihren Winkeleisengestellen.

Styliste industriel et architecte dont le travail d'artiste dans l'industrie — nous citerons les éléments-tiroirs à armature d'acier — a toujours été un éloquent exemple des conceptions qu'il professe ici.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The purchasing power of modern masses tops the Chinese emperor's. In the past, excellence largely meant singularity or uniqueness, as in some silken handkerchief or lacquer especially worked by an outstanding craftsman for the emperor. But now the axiom «quality means rarity» becomes meaningless. Some new quality goods, such as electric light bulbs, became «excellent» that they migrated to dime stores where vast quantities were sold daily.
The electric light bulb, in its uses and appearance would have astounded ancient connoisseurs of Chinese silk or lacquer. Its metal filament is fine beyond comprehension, developed in hundreds of laboratories, requiring preliminary investment beyond the means of any individual regardless of his financial status. A market composed of a billion-a-day users has brought into existence this new type of quality, difficult to understand in itself, but fully appreciated in a standard performance.
In all fields quality specifications have yielded to performance specifications — a description of performance capacity and operational objective. The buyer of an automobile seldom knows what is under the hood, nor does he hire an expert to find out. What he asks about besides the retail price is the mileage per gallon of gas, the endurance record of the particular make, and how soon major repair bills may begin pouring in. What is actually given him is a performance guarantee. All incidental «quality» talk is recognized as vague sales talk.

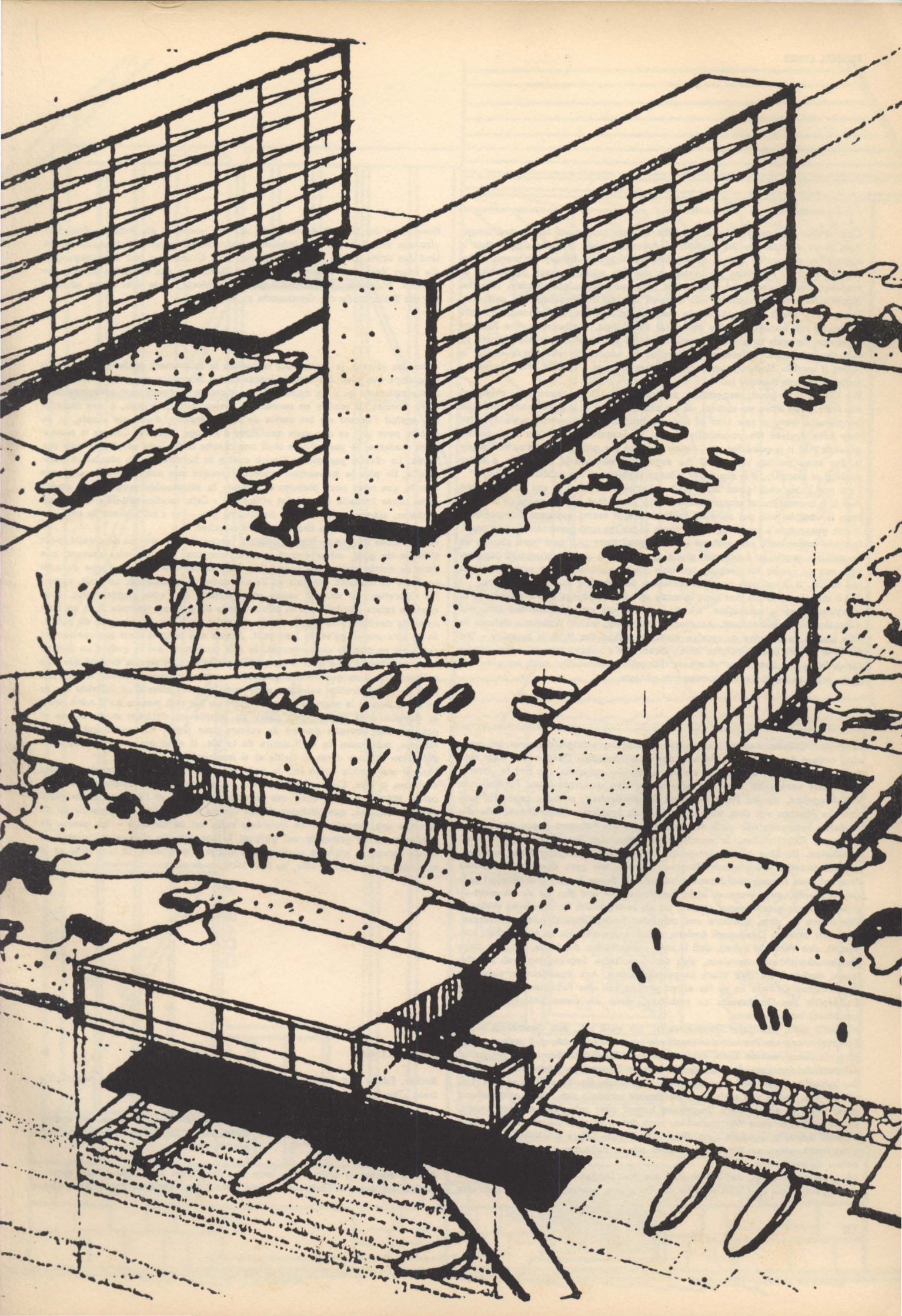
Richard Neutra, architect, an internationally celebrated contributor to modern planning and building. These words are from his important book «Survival Through Design» published by the Oxford University Press.

Der Reichtum des Kaisers von China wird durch die Kaufkraft der modernen Massen weit übertroffen. In der Vergangenheit war die hervorragende Leistung meist zugleich etwas Besonderes und Vereinzeltes — etwa ein Seidentuch oder eine Lackarbeit, die von einem erstklassigen Kunsthandwerker eigens für den Kaiser hergestellt wurden. Heute dagegen verliert der Satz, daß Qualität gleich Seltenheit sei, immer mehr an Bedeutung. Einige neue Qualitätswaren, wie zum Beispiel die elektrische Glühbirne, waren so »hervorragend«, daß sie in die Kaufhäuser wanderten, wo sie täglich in riesigen Mengen verkauft wurden.
Die elektrische Glühbirne, ihr Aussehen und ihre Anwendung, hätte die alten Kenner chinesischer Seide oder Lacke in Erstaunen versetzt. Ihre Metallfäden sind unvorstellbar fein; sie wurden in Hunderten von Laboratorien entwickelt, die kein Einzelner, auch der reichste nicht, jemals hätte finanzieren können. Der Markt der Milliarden Verbraucher pro Tag hat diesen neuen Typus der Qualität geschaffen, der als solcher schwer zu verstehen ist, als Leistungsnorm aber volle Anerkennung findet.
Auf allen Gebieten hat die Bestimmung der Qualität der Bestimmung der Leistung Platz gemacht — einer Beschreibung der Leistungskapazität und des Verwendungszweckes. Der Käufer eines Autos weiß selten, was sich unter der Motorhaube befindet, und läßt es sich auch kaum vom Fachmann erklären. Was ihn außer dem Preis interessiert, das ist der Benzinverbrauch, die Verschleißfestigkeit des betreffenden Typs, und die Frage, wie bald mit größeren Reparaturen zu rechnen ist. Was er wirklich bekommt, ist eine Leistungsgarantie. Alles zufällige Gerede von »Qualität« ist unverbindliches Verkaufsgespräch.

Der vorstehende Abschnitt ist Richard Neutras bedeutendem Werk »Survival Through Design«, Oxford University Press, entnommen.

Le pouvoir d'achat des masses modernes surpasse celui de l'Empereur de Chine. Dans le passé, perfection qualifiait dans une large mesure le caractère d'une chose particulière ou unique; comme dans le cas de certains mouchoirs de soie ou de laques créés spécialement pour l'empereur par un artisan de premier ordre. Mais maintenant l'axiome « qualité équivaut à rareté » a perdu son sens. Quelques marchandises nouvelles de qualité, telles que les ampoules électriques, deviennent si « excellentes » qu'elles émigrent vers des magasins à prix unique où d'importantes quantités en sont vendues chaque jour.
L'ampoule électrique aurait abasourdi dans ses usages et dans sa forme les anciens connaisseurs de soie ou de laque chinoise. Son filament de métal est d'une finesse qui dépasse la compréhension, élaboré dans des centaines de laboratoires, nécessitant des investissements préliminaires au delà de ce que pourrait mobiliser quelque individu insoucieux de sa situation financière. Un marché composé de consommateurs au nombre d'un milliard par jour a donné naissance à ce nouveau type de qualité, difficile à comprendre en lui-même, mais apprécié parfaitement au nombre des réalisations d'un certain standard.
Dans tous les domaines, les spécifications de qualité ont cédé le pas aux spécifications de performance, — description de la capacité et des possibilités de fonctionnement. L'acheteur d'une automobile sait rarement ce qui se passe sous le capot, pas plus qu'il ne prend un expert pour le lui apprendre. Ce qu'il demande à savoir, en dehors du prix d'achat, est la consommation par litre d'essence, le record d'endurance de la marque en question et la date à laquelle les factures importantes de réparation commenceront à affluer. Ce qu'on lui donne actuellement est une garantie de performance. Toute allusion éventuelle à la « qualité » est reconnue comme pauvre language commercial.

Ces propos sont tirés de Richard Neutra's important ouvrage «Survival through Design», publié par Oxford University Press.



One of the reasons, I believe, why the Modern movement has lasted longer than many assaults on the bastion of American taste is quite simply that it appeals to a morality that is deeply imbedded in our history. It seems to be harking back to American puritanism, a morality which stressed the virtues of modesty, clean living, and disdain for what we call vulgar display. Like the Modern movement puritanism was a revolt against an overelaborate aesthetic. The puritan revolt was against the baroque of the Counter-Reformation; ours is against the baroque of the Industrial Revolution. Furthermore, the Modern movement appeals to another ingrained moral belief which we are pleased to call the pragmatic American philosophy, in which the ultimate question is «Does it work?» Modern, even when it doesn't work – and it often doesn't – looks as though it ought to.

We like to have good, respectable, and rather highflown reasons for changing our taste, even when we suspect, as we often do, that in a great many cases the people who have a new kind of taste to promote make up the morality after they have devised the commodity. Taste, like cigarettes, is often sold on the grounds that it is good for you, rather than on the grounds that you will enjoy it. For some puritan reason, if the sugar pill of taste is dipped in a bitter coating of morality, it is easier for a large segment of the public to swallow.

I do not know what good taste is. I do know that taste is not constant and that it is a creature of circumstance. I also know that one measure of a man's taste is what he will put up with. Furthermore, it seems apparent that not only is one generation's good taste very likely to be the next generation's bad taste, but one individual's ideas about what is good taste and bad taste change as he matures, moves to a different place or a different way of living and acquires new sets of values for judging not only his surroundings, but what he wants out of life. It is not easy to pin a definition on anything so fluid or elusive.

But it does seem to me that taste is made up of three things that are common to everyone. One is education, which includes not only formal but informal education and environment. Another is sensibility, which Webster's defines as «the ability to perceive or receive sensation.» And the third is morality – the kinds of beliefs and principles which direct one's behaviour and set a pattern for judging the behaviour of others. Education, sensibility, and morality, all three seem to me to be the components of taste.

Einer der Gründe, warum die moderne Bewegung erfolgreicher war als mancher andere Angriff auf die Festung des amerikanischen Geschmacks, liegt, wie ich glaube, einfach darin, daß sie Moralbegriffe anspricht, die tief in unserer Geschichte verwurzelt sind. Sie scheint auf den amerikanischen Puritanismus zurückzugehen, dessen Haupttugenden Bescheidenheit, saubere Lebensführung und die Abscheu vor dem waren, was wir als Protzentum bezeichnen. Wie die moderne Bewegung war auch der Puritanismus ein Aufstand gegen einen übertriebenen Ästhetizismus. Er wandte sich gegen das Barock der industriellen Revolution. Darüber hinaus entspricht die moderne Bewegung einer anderen, tief verwurzelten moralischen Überzeugung, die wir gern den amerikanischen Pragmatismus nennen und dessen entscheidende Frage lautet: «Funktioniert es?» Das Moderne, auch wenn es nicht funktioniert — und das tut es oft nicht — sieht doch wenigstens immer so aus, als ob es eigentlich funktionieren müßte.

Wir lieben es, gute, achtbare und möglichst hochgeistige Gründe anzuführen, wenn wir unseren Geschmack ändern, selbst wenn wir, wie es nicht selten vorkommt, den Verdacht haben, daß in sehr vielen Fällen die Leute, die eine neue Geschmacksrichtung anpreisen, sich die moralische Begründung erst zurechtlegen, nachdem sie ihre Ware hergestellt haben. Aus irgendeinem, sicherlich puritanischen Grunde ist es für einen großen Teil des Publikums leichter, die Zuckerpille des Geschmacks zu schlucken, wenn sie einen bitteren Überzug aus Moral hat.

Ich weiß nicht, was guter Geschmack ist. Ich weiß nur, daß Geschmack nichts Konstantes und ein Produkt der Umstände ist. Ich weiß auch, daß man den Geschmack daran messen kann, mit was er sich abzufinden bereit ist. Weiter ist bekanntlich der gute Geschmack der einen Generation höchstwahrscheinlich der schlechte Geschmack der nächsten; und auch die Vorstellungen des Einzelnen über guten und schlechten Geschmack wandeln sich, wenn er älter und reifer wird, in eine andere Umgebung kommt oder seine Lebensweise ändert. Damit erwirbt er neue Wertmaßstäbe, nach denen er nicht nur seine persönliche Umwelt beurteilt, sondern auch das, was er vom Leben erwartet. Es ist also nicht leicht, etwas so Wandelbares oder schwer Faßbares wie den Geschmack genau zu bestimmen.

Ich glaube allerdings, daß Geschmack aus drei Dingen besteht, die allen Menschen gemeinsam sind. Das eine ist die Erziehung, worunter auch die indirekte Einwirkung der Umwelt zu verstehen ist. Das zweite ist die Aufnahmefähigkeit, also das Vermögen, Sinneseindrücke wahrzunehmen oder in sich aufzunehmen. Und das dritte ist die Moral — nämlich jene Grundsätze und Überzeugungen, die unser Verhalten bestimmen und nach denen wir das Verhalten anderer beurteilen. Erziehung, Aufnahmefähigkeit und Moral, diese drei Dinge scheinen mir die Bestandteile des Geschmacks zu sein.

L'une des raisons, je crois, pour lesquelles le mouvement moderne a duré plus longtemps que bien des assauts lancés contre le bastion du goût américain est tout simplement qu'il en appelle à une moralité profondément enracinée dans notre histoire. Il semble en revenir au puritanisme américain, à une moralité qui mettait l'accent sur les vertus de la modération, d'une vie simple, et du dédain pour tout ce que nous qualifions d'étalage vulgaire. Comme le mouvement moderne, le puritanisme était une révolte contre une esthétique trop élaborée. La révolte puritaine s'élevait contre le baroque de la révolution industrielle. De plus le mouvement moderne invoque une autre profonde croyance morale que nous nous plaisons à nommer la philosophie pragmatique américaine, dans laquelle le postulat ultime est « Cela fonctionne-t-il? » Ce qui est moderne, même quand cela ne fonctionne pas — et c'est souvent le cas — a l'apparence de quelque chose qui doit marcher.

Nous aimons trouver de bonnes excuses, respectables et pleines de dignité, pour changer de goût, même quand nous entrevoyons, ce qui arrive souvent, que dans de nombreux cas les gens qui veulent lancer une nouvelle forme de goût en tirent la moralité une fois qu'ils ont conçu la commodité. Le goût, comme les cigarettes, est souvent vendu sous prétexte que vous l'apprécierez. Pour quelque raison puritaine, si la pilule sucrée du goût est trempée dans un bain amer de moralité, elle est plus facile à avaler pour une grande part du public. Je ne sais pas ce qu'est le bon goût. Je sais que le goût n'est pas constant et que c'est un être de circonstances. Je sais également que le goût d'un homme se mesure à tout ce à quoi il aura affaire. De plus, il semble évident que non seulement le bon goût d'une génération sera vraisemblablement le mauvais goût de la génération suivante, mais aussi que les idées d'un individu sur ce qu'est le bon et le mauvais goût changent au fur et à mesure qu'il mûrit, qu'il se déplace dans un nouveau cadre ou adopte un différent mode de vie et acquiert une nouvelle gamme de valeurs pour juger, non seulement son entourage, mais aussi ce qu'il désire de la vie. Il n'est pas aisé de coller une définition sur une chose si fluide et si insaisisable.

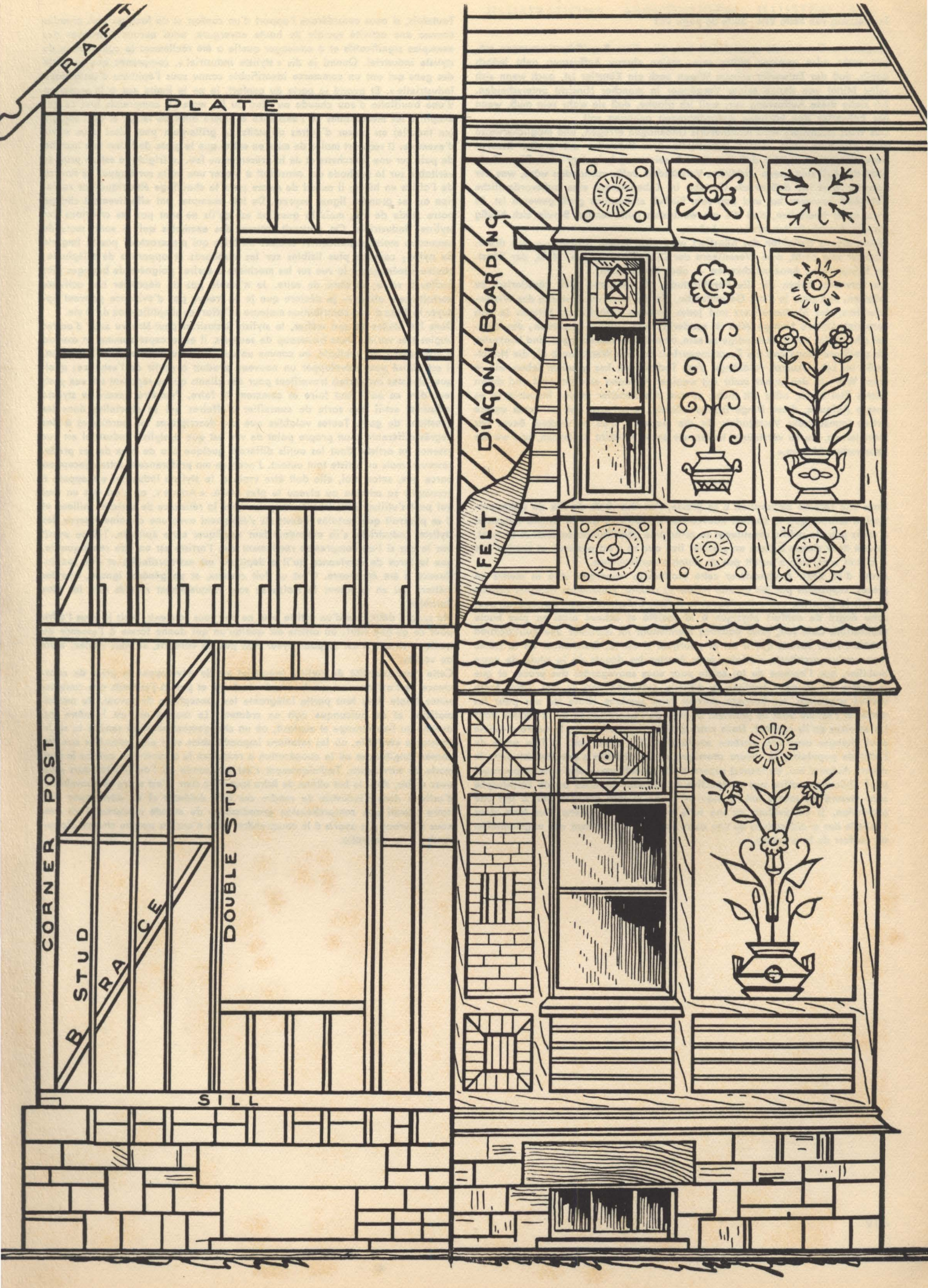
Mais il me semble qu'en fait le goût se compose de trois éléments qui sont communs à tous. L'un est l'éducation, qui comprend non seulement une éducation théorique, mais aussi une éducation concrète et l'entourage. Un autre est la sensibilité, que Webster définit comme « la faculté de percevoir ou de recevoir une sensation ». Le troisième enfin est la moralité – les genres de croyances et de principes qui dirigent la conduite de chacun et forment un moule servant à juger la conduite des autres. L'éducation, la sensibilité et la moralité, voilà, il me semble, les trois facteurs du goût.

RUSSELL LYNES ▶

Author, Editor and Critic. The words and illustration are from his remarkable book «The Tastemakers» just published by Harper & Brothers.

Schriftsteller, Herausgeber, Kritiker. Text und Abbildung sind seinem soeben bei Harper & Brothers erschienenen, bedeutsamen Buch »The Tastemakers« entnommen.

Auteur, éditeur et critique. Le texte et l'illustration sont tirés de son remarquable ouvrage «The Tastemakers», qui vient d'être publié par Harper & Brothers.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DOUBLE STUD
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Fortsetzung von Seite VIII · Suite de page VIII

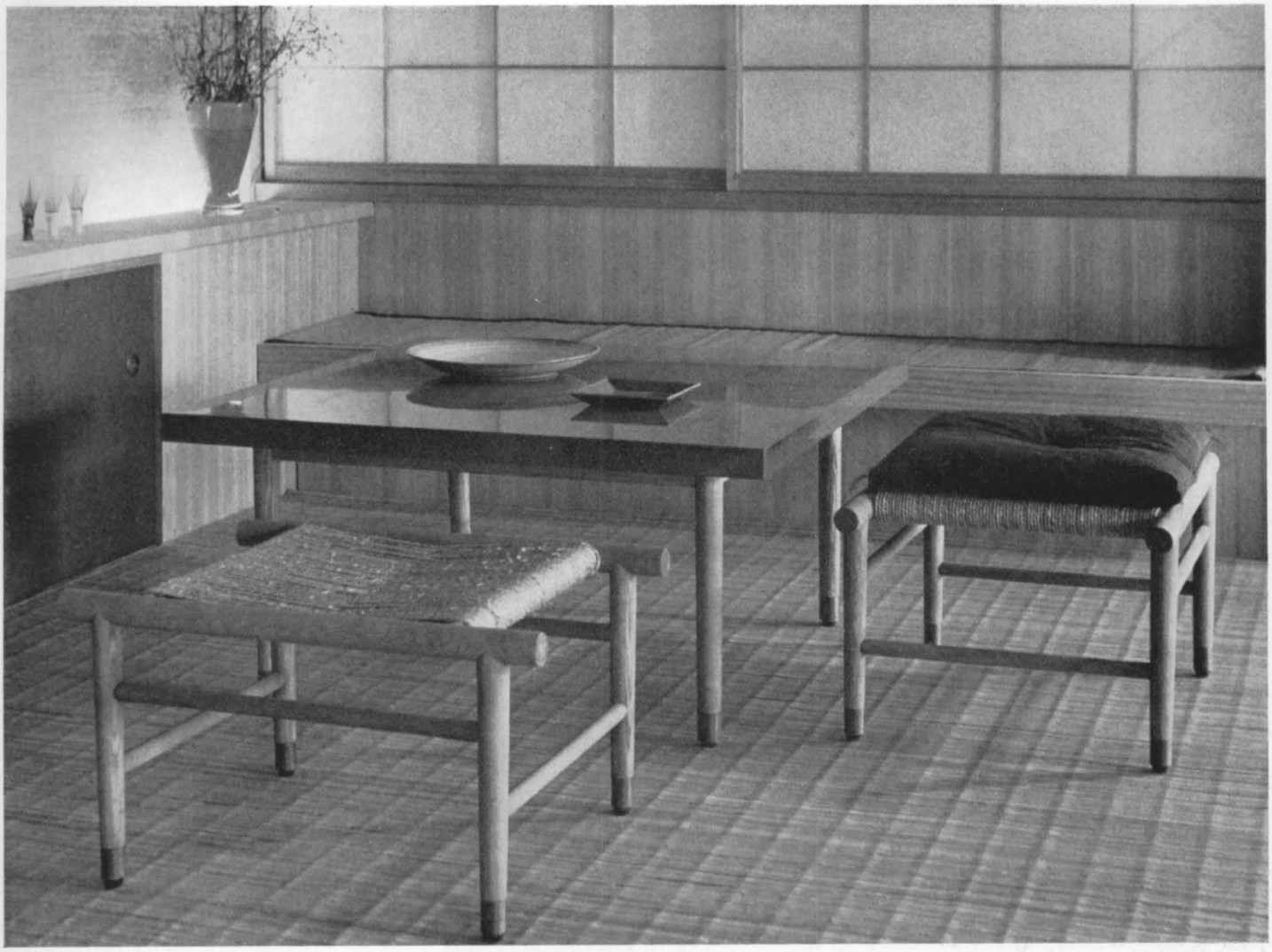
Fragen des Geschmacks spezialisiert hat. Alle diese Begriffsbestimmungen mögen mehr oder weniger gültig sein; meine eigene Auffassung geht jedoch dahin, daß der Entwerfer seinem Wesen nach ein Künstler ist, auch wenn sich seine Mittel von denen seiner Vorgänger in mancher Hinsicht unterscheiden. Ich ziehe diese Auffassung vor, weil ich glaube, daß sie wahr sein muß, wenn der Entwerfer den höchsten Anforderungen genügen soll.
Das Wort »Künstler« wird mancherorts Unbehagen erregen, und möglicherweise wird der eine oder andere Industrielle dem Entwerfer mit großer Reserve begegnen, wenn er hört, daß ihm diese Bezeichnung beigelegt wird. Dies würde nicht der Fall sein, wenn wirkliches Verständnis dafür vorhanden wäre, was der Künstler wert ist, daß er als Gattung im Lebenskampf eine außerordentliche Zähigkeit bewiesen hat und daß sein Einfluß erstaunlich groß gewesen ist. Es wird meist übersehen, daß die am wenigsten auffallenden Berufe sich häufig als die dauerhaftesten erwiesen haben.
Meine eigene Definition des Künstlers wird nicht jedem zusagen — sei's drum: Künstler sein heißt, dem Wesenskern der Dinge Form geben. Nein, der Künstler bringt keine Annehmlichkeiten — aber Wahrheiten.
Als Entwerfer haben wir die Verpflichtung, die moderne Welt künstlerisch zu erfassen, und zwar in einer Gesamtschau, die die Anschauungsweise des Wissenschaftlers, des Mathematikers und jedes anderen schöpferisch Tätigen in sich vereinigt. Unsere heutige Welt ist sonderbar und unruhig geworden; der Wandel scheint das einzig Beständige zu sein, ungreifbare Beziehungen sind konkreter als greifbare Dinge und die Zusammenarbeit hat den Wettbewerb als die Hauptwaffe im Lebenskampf verdrängt. Vom Technischen her gesehen leben wir in einer Welt, in der immer mehr mit weniger Aufwand erreicht wird und deren letztes Ziel es ist, alles mit nichts zu tun. Als Künstler in der Industrie ist es unsere Aufgabe, diese Dinge ins Bewußtsein zu bringen und so durch unsere Arbeit immer mehr Verständnis für die moderne Welt zu wecken. Bevor wir nicht lernen, sie zu verstehen, haben wir keine Aussicht zu lernen, wie wir sie beherrschen können.«

Dans une récente déclaration à la presse, l'un des chefs de file de notre profession affirma que le confort nouveau et les facilités que le styliste industriel a crées pour le public constituent sa principale contribution sociale. A ce sujet, j'aurai deux choses à dire: en premier lieu que ce n'est pas vrai, et ensuite que si c'était vrai, cela n'aurait pas de notable conséquence.
Avant d'en venir à considérer cette inoffensive remarque et à la mettre en pièces, supposons par jeu qu'elle reflète la réalité. Prétendons accepter comme un fait le point de vue selon lequel le styliste industriel aurait apporté un nouveau degré de confort physique à la société et achevé ainsi sa plus haute réalisation. Cela fait, nous pouvons maintenant lui attribuer une qualification donnée: nous savons qui il est et pourquoi il est là. Exactement de la même façon qu'un architecte s'affaire pour écarter les dégats de la pluie de votre mobilier, que l'homme de loi existe pour vous sauvegarder des procès et que le prêtre est là pour faciliter la difficile ascension vers le ciel. Dans toute société organisée, les hommes doivent faire quelque chose les uns pour les autres et l'estime dont ils jouissent dépend de l'appréciation de la société pour les services qu'ils rendent. Dans notre société, naturellement, le degré d'estime peut changer avec une extrême soudaineté. Il y a dix ans, si l'on parle de l'attitude populaire, le savant atomique et ses activités s'exprimaient dans le désert. Aujourd'hui, un respect superstitieux les entoure — et d'ailleurs pourquoi pas? Quiconque offre une perspective de richesse illimitée ou de catastrophe sans mesure est tout à fait 'quelqu'un' — ou si vous préférez tout à fait une profession. Il est évident qu'une telle profession se situera plus haut dans l'échelle des qualifications qu'une autre qui offre simplement une augmentation du confort de la créature.

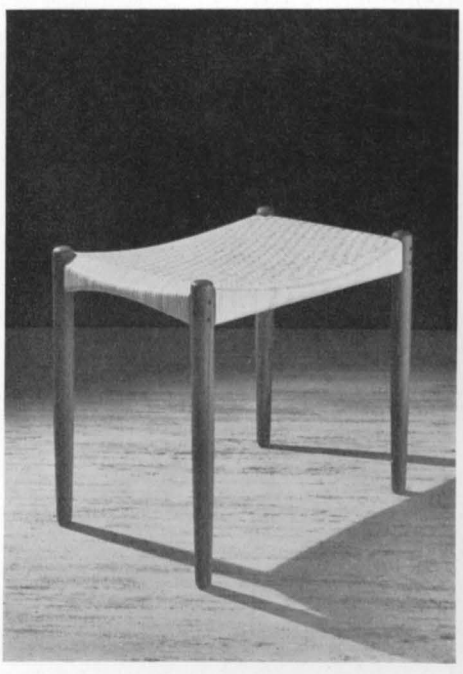
Toutefois, si nous considérons l'apport d'un confort et de facilités plus grandes comme une activité sociale de haute envergure, nous aurons à trouver des exemples significatifs et à envisager quelle a été réellement la contribution du styliste industriel. Quand je dis « styliste industriel », comprenez que je parle des gens qui ont un commerce identifiable connu sous l'épithète d'«esthétique industrielle ». Et quand je parle du confort, je ne le limite pas à la sensation d'une bouillotte d'eau chaude au pied du lit, mais j'y comprends tout ce qui simplifie les mécanismes de l'existence et libère ainsi du temps et de l'énergie (en théorie) en faveur d'autres objectifs. Le grille-pain peut ainsi nous servir d'exemple. Il requiert moins de mise en scène que le geste de ficher une tranche de pain sur une fourchette et de la présenter au feu. Le frigidaire est un progrès véritable sur la méthode qui consistait à placer une boîte sur l'appui de fenêtre de l'office en hiver; il en est de même pour le chauffage électrique par radiation ou les grandes lignes express. De tels exemples ont effectivement changé notre mode de vie, mais la question est qu'ils ne sont pas les créations des stylistes industriels. On pourrait trouver des exemples qui le sont, mais de beaucoup moins significatifs: chaises dactylos qui n'accrochent pas la lingerie de nylon; cadrans plus lisibles sur les standards et appareils de téléphone; couleurs ménageant la vue sur les machines à écrire; poignées de bagages plus faciles à saisir, et ainsi de suite. Je n'essaie pas de déprécier nos activités parfaitement utiles — je déclare que je ne trouve pas d'évidence pouvant appuyer la thèse d' une contribution majeure à l'effort de simplification de la vie.
Dans les limites de son métier, le styliste industriel peut-être vu sous d'autres angles très variés. Dans beaucoup de secteurs, il est accepté comme un associé à une agence de publicité, ou comme un auxiliaire au commerce. A l'occasion, il est utilisé pour développer un nouveau produit à partir de l'esquisse: quelques stylistes industriels travaillent pour des clients qui se reposent sur eux pour leur dire ce qu'il faut faire et comment le faire. Peut-être encore le styliste industriel est-il une sorte de conseiller d'affaires qui se spécialise dans les questions de goût. Toutes valables que ces descriptions me paraissent à des degrés différents, mon propre point de vue est que le styliste industriel est par essence un artiste, dont les outils diffèrent quelque peu de ceux de ses prédecesseurs, mais un artiste tout autant. J'accorde ma préférence à cette conception parce que, selon moi, elle doit être vraie si le styliste industriel est appelé à accomplir sa mission au niveau le plus élevé. « Artiste », ce n'est pas un mot qui peut s'utiliser sans risquer de provoquer la réticence de certains milieux et il se pourrait que certains industriels s'éloignent avec une certaine réserve des stylistes industriels, s'ils entendent leur appliquer cette épithète. Tel ne serait pas le cas si l'on comprenait réellement que l'artiste est un être remarquable, que la force de survivance qu'il a déployée est extraordinaire et que son influence a été étonnante. C'est un fait curieux, et en général ignoré, que les métiers qui en imposent le moins se sont fréquemment révélés être les plus durables.
Ma propre définition d'un artiste peut ne pas vous convenir, mais je vous l'offre pour ce qu'elle vaut: un artiste est quelqu'un qui donne forme à l'essence de quelque chose. Il est le pourvoyeur non pas de conforts, si vous voulez, mais de vérités.
Cette responsabilité du styliste industriel est de développer la prise de conscience de l'artiste vis-à-vis du monde moderne et par là j'entends une connaissance totale dont font partie intégrante les conceptions du savant, du mathématicien et de quiconque agit en créateur. Le monde qui est le nôtre est devenu un lieu étrange et explosif, où un changement accéléré semble la seule constante véritable, où les relations impondérables sont plus concrètes que les choses tangibles et où la coopération a remplacé la compétition comme le seul mode de survivance. Techniquement c'est un monde où l'on fait toujours plus avec moins, dans le but ultime de faire tout avec rien. C'est notre responsabilité d'artistes dans l'industrie de rendre ces faits évidents et de développer par notre travail une comprehension grandissante du monde moderne. Tant que nous n'aurons pas appris à le comprendre, nous n'aurons aucune chance d'apprendre à la contrôler.

1 NK DESIGN STUDIOS Sweden
Stool with iron frame, seat in canvas or leather
Hocker mit Eisengestell, Sitz mit Leinwand- oder Lederbespannung
Tabouret avec armature en fer, siège en toile ou en cuir
AB Nordiska Kompaniet

2 ALBERT MOESCH 1954 Switzerland
Stool with steel tube frame and wicker seat
Hocker mit Stahlrohrgestell und geflochtenem Sitz
Tabouret avec armature en tubes d'acier et siège en osier
W. Jenny AG.



3 I. A. I. DESIGN DIVISION 1954 Japan
Stool with wooden frame and cord seat
Hocker mit Holzgestell und Schnurbespannung
Tabouret avec armature en bois, siège avec cordons tressés
Industrial Arts Institute



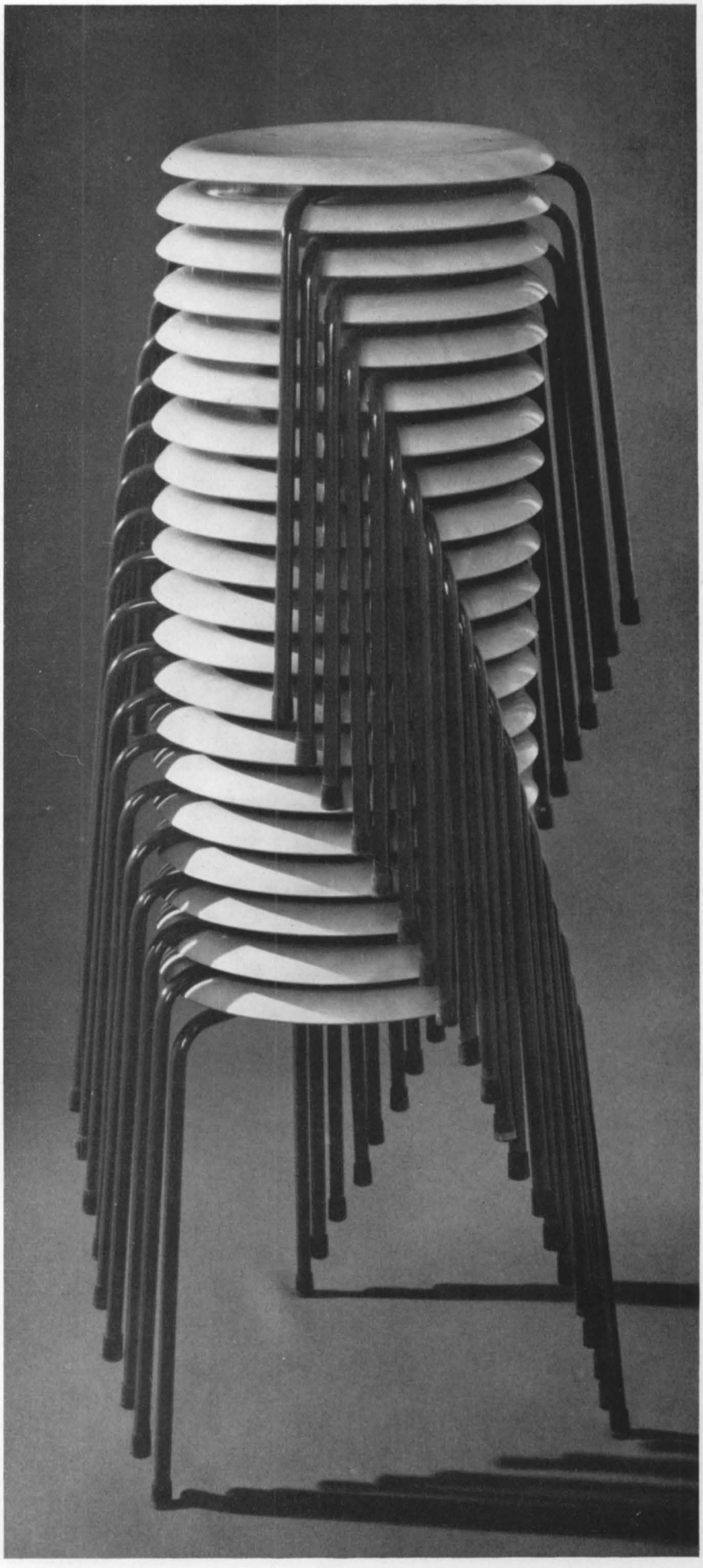
4 EJNER LARSEN 1953 Denmark
Stool with wooden frame and wicker seat
Hocker mit Holzgestell und geflochtenem Sitz
Tabouret avec armature en bois et siège en osier
Willy Beck

5 EGON EIERMANN 1952 Germany
Stools with chrome plated steel tube frames and laquered wooden seats
Hocker mit verchromten Stahlrohrgestellen und lackierten Holzsitzen
Tabourets avec armatures en tubes d'acier chromé et sièges en bois laqué
Wilde u. Spieth

6 ALBERT RADOCZY 1953 U.S.A.
Stools with iron frame and wooden seat
Hocker mit Eisengestell und Holzsitz
Tabourets avec armature en fer et siège en bois
Habitat

8 FRITZ HANSEN Denmark

Stool with steel tube frame and wooden seat
Hocker mit Stahlrohrgestell und Holzsitz
Tabouret avec armature en tubes d'acier et siège en bois
Fritz Hansen



7 NK DESIGN STUDIOS Sweden

Swivel stool with iron frame and wooden seat
Drehhocker mit Eisengestell und Holzsitz
Tabouret tournant avec armature en fer et siège en bois
AB Nordiska Kompaniet

9+10 PAUL M. VOLTHER Denmark
Stacking chair
Stapelstuhl
Chaise empilable
Fællesforeningen

11 | 12

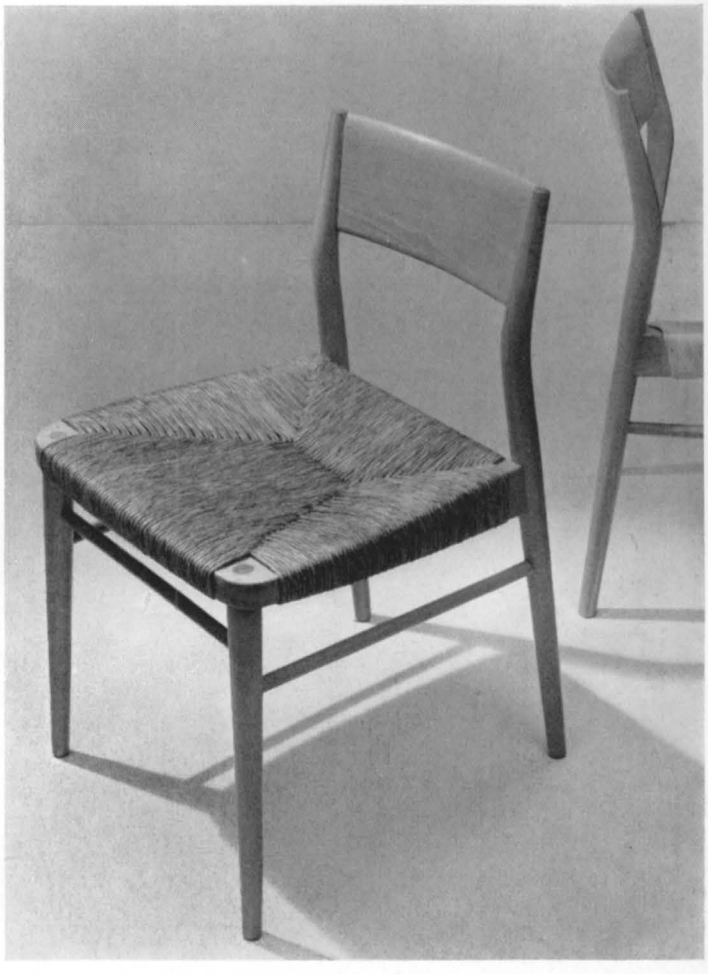
13 | 14

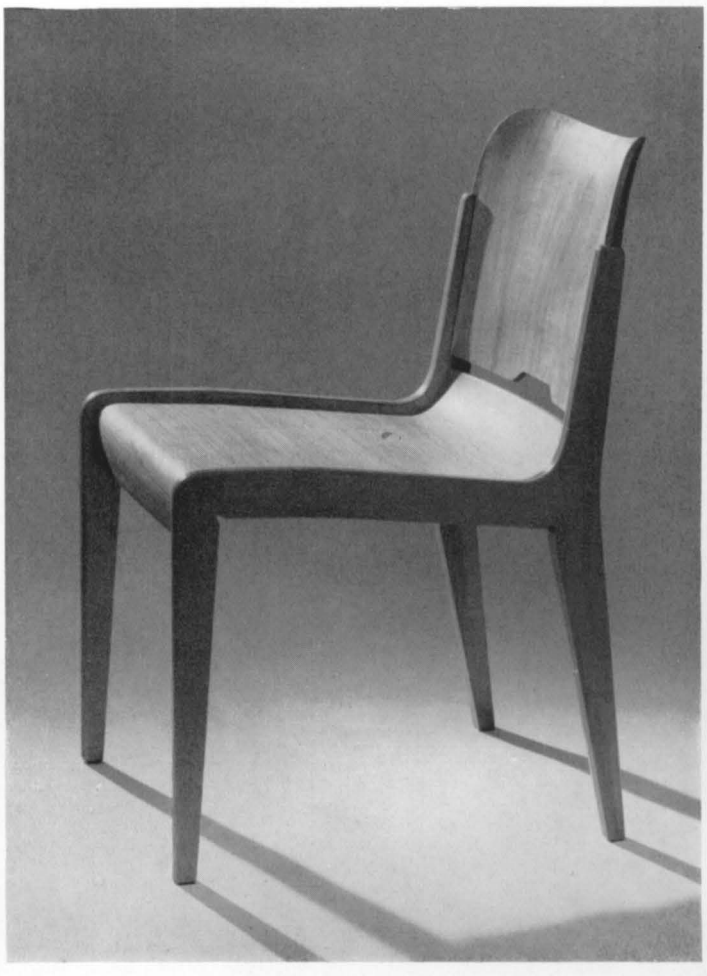
11 ELMAR BERKOVICH Netherlands
Venhouden

12 GEORG LEOWALD 1954 Germany
Wilkhahn

13 NIGEL WALTERS Great Britain
W. and H. Giles

14 GEORG LEOWALD 1954 Germany
Wilkhahn





15+16 GEORG LEOWALD 1954 Germany

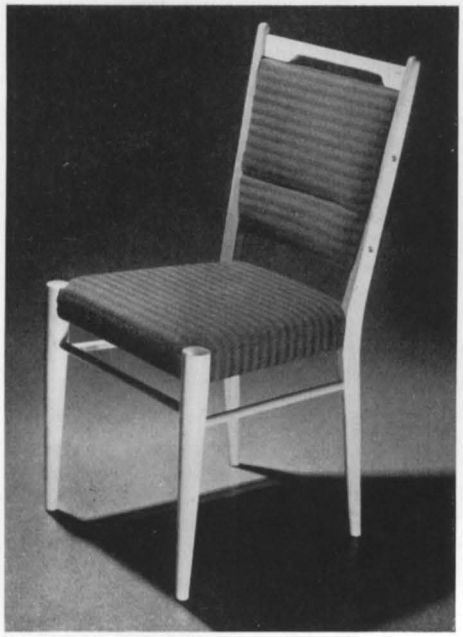
Chair with beech frame, seat and back in molded plywood or plastic covered foam rubber upholstery

Stuhl mit Buchengestell, Sitz und Rückenlehne aus geformtem Sperrholz oder mit kunststoffüberzogener Schaumgummipolsterung

Chaise avec armature en hêtre, siège et dossier en contreplaqué moulé ou capitonnés avec caoutchouc mousse, couvert en matière plastique

Wilkhahn

17 HANS J. WEGNER 1952 Denmark
Stacking Chair
Stapelstuhl
Chaise empilable
Fritz Hansen



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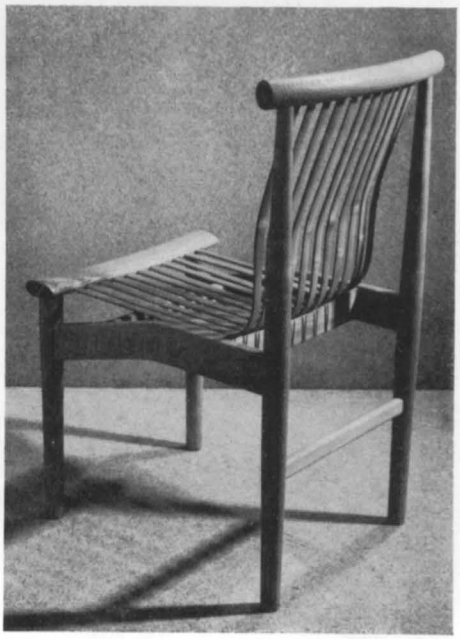

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18 C. BRAAKMAN JR. 1954 Netherlands
Chair with wooden frame and upholstered seat and back
Stuhl mit Holzgestell, Sitz und Rückenlehne gepolstert
Chaise avec armature en bois, siège et dossier capitonnés
UMS

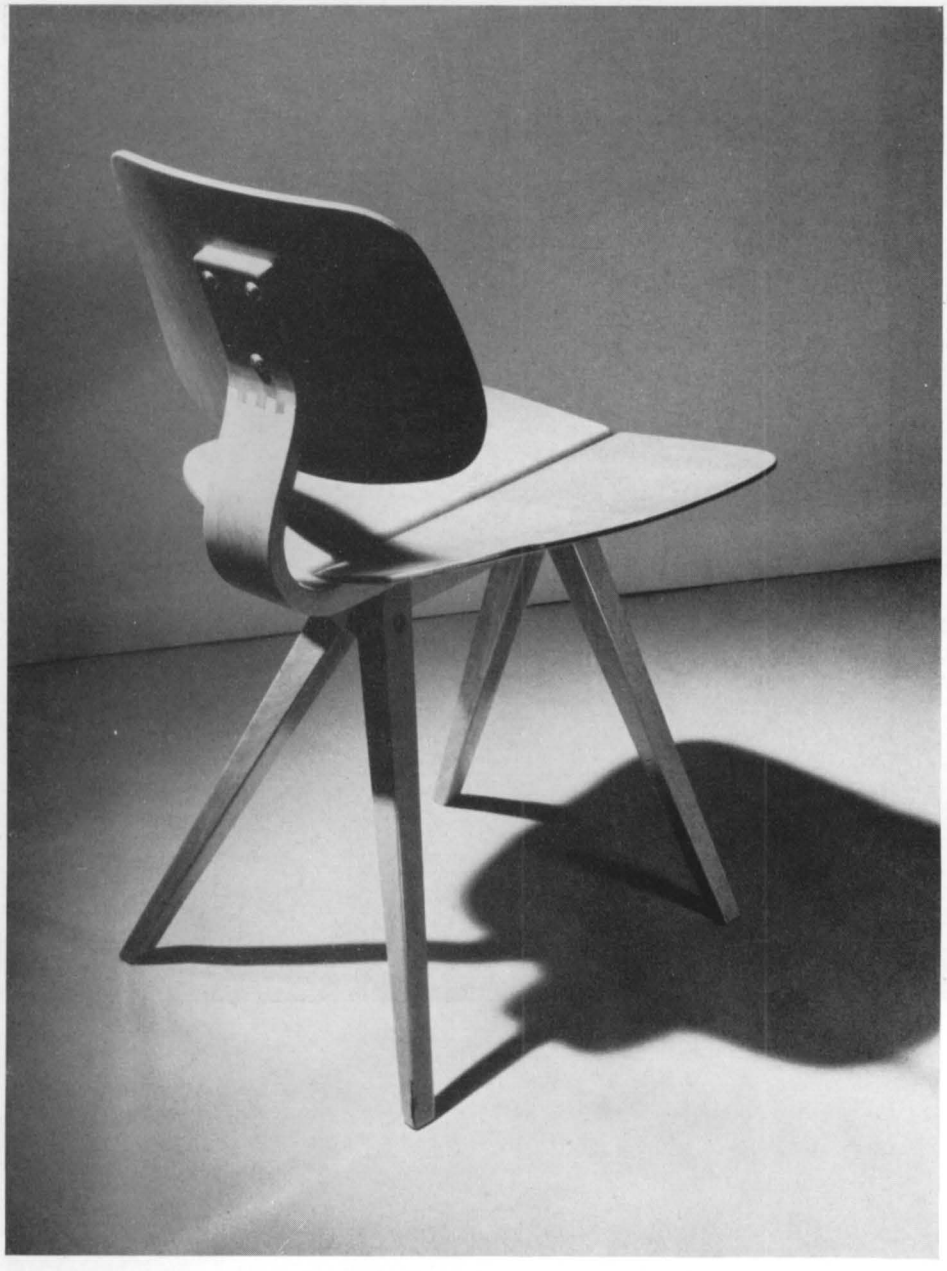
19 C. BRAAKMAN JR. Netherlands
Chair with wooden frame, seat with webbed straps
Stuhl mit Holzgestell und Gurtenbespannung
Chaise avec armature en bois et lanières tressées
UMS

20 I. A. I. DESIGN DIVISION 1954 Japan
Chair with wooden frame, seat and back in split bamboo
Stuhl mit Holzgestell, Sitz und Rückenlehne aus gespaltenem Bambusrohr
Chaise avec armature en bois, siège et dossier en bambou
Industrial Arts Institute

21 I. A. I. DESIGN DIVISION 1954 Japan
Living room
Wohnraum
Pièce de séjour
Industrial Arts Institute

22 POUL M. VOLTHER Denmark
Chair with wooden frame and upholstered seat
Stuhl mit Holzgestell und gepolstertem Sitz
Chaise avec armature en bois et siège capitonné
Fællesforeningen

23+24 EDVARD RAVNIKAR 1954 Yugo-Slavia
Demountable chair with frame in laminated wood, seat and back in plywood
Zerlegbarer Stuhl mit Schichtholzgestell, Sitz und Rückenlehne aus Sperrholz
Chaise démontable avec armature en bois laminé, siège et dossier en contreplaqué
Mizarstvo I. Bitenc



25 NIKO KRALJ 1954 Yugo-Slavia
Demountable chair with spring back in laminated wood, seat and back in plywood
Zerlegbarer Stuhl mit Schichtholz-Federlehne, Sitz und Rückenlehne aus Sperrholz
Chaise démontable avec dossier à ressort en bois laminé, siège et dossier en contreplaqué
Stol

26 CARL JACOBS Great Britain
Chair with wooden frame and seat in molded plywood
Stuhl mit Holzgestell und Sitz aus geformtem Sperrholz
Chaise avec armature en bois et siège en contreplaqué moulé
Kandia

27 HELMUT OTEPKA Austria

Demountable chair with wooden frame, seat and back with webbed straps
Zerlegbarer Stuhl mit Holzgestell, Sitz und Rückenlehne mit Gurtenbespannung
Chaise démontable avec armature en bois, siège et dossier avec lanières tressées
Paul Otepka

28 NIKO KRALJ 1954 Yugo-Slavia

Chair with wooden frame, seat and back in molded plywood
Stuhl mit Holzgestell, Sitz und Rückenlehne aus geformtem Sperrholz
Chaise avec armature en bois, siège et dossier en contreplaqué moulé
Stol

29 YNGVE EKSTRÖM Sweden

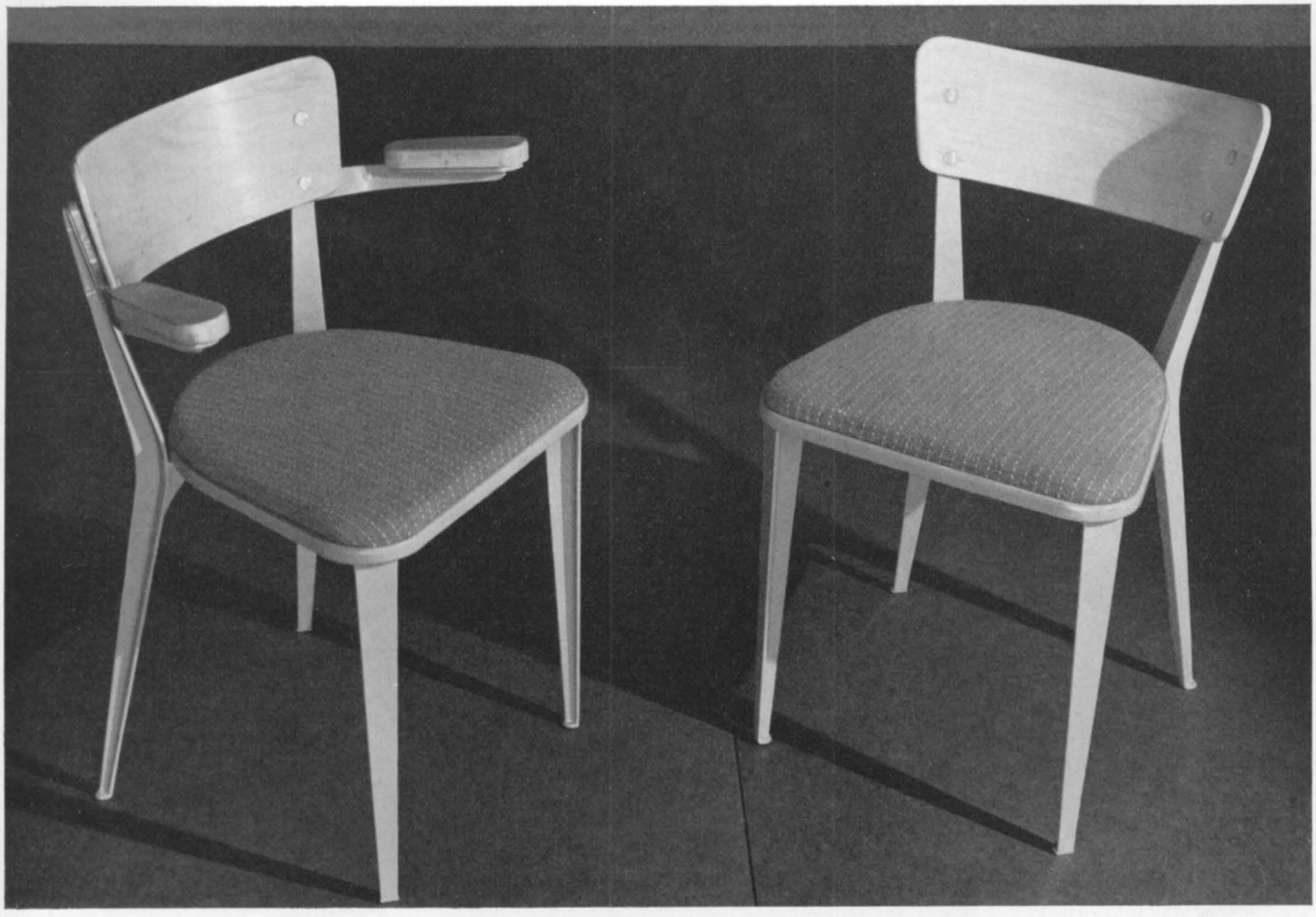
Chair with wooden frame, seat and back in molded plywood
Stuhl mit Holzgestell, Sitz und Rückenlehne aus geformtem Sperrholz
Chaise avec armature en bois, siège et dossier en contreplaqué moulé
AB Södra Snickeri- & Möbelfabriken

▶ 31 ERNEST RACE Great Britain

Dining chairs with angle-iron frame and upholstered seat, back in laminated beech
Stühle mit Gestellen aus Winkeleisen und gepolsterten Sitzen, Rückenlehnen aus Sperrholz
Chaises avec armatures en fer équerre et sièges capitonnés, dossiers en hêtre contreplaqué
Ernest Race Ltd.

30 FRISO KRAMER 1954 Netherlands

Chair with metal frame, seat and back in plywood
Stuhl mit Metallgestell, Sitz und Rückenlehne aus Sperrholz
Chaise avec armature en métal, siège et dossier en contreplaqué
De Cirkel



32 WILLY VAN DER MEEREN Belgium
Chair with metal tube frame and spring back
Stuhl mit Metallrohrgestell und Federlehne
Chaise avec armature en tubes de métal et dossier à ressort
S. A. Tubax

33 ROBIN DAY Great Britain
Dining Chair with steel rod frame and Latex foam upholstery
Eßzimmerstuhl mit Rundstahlgestell und Latex-Kunstschaumpolsterung
Chaise avec armature en acier rond et capitonnage en Latex mousse
S. Hille & Co.

34 WORKS DESIGN Belgium
Dining Chair with metal tube frame, seat and back in molded plywood
Eßzimmerstuhl mit Metallrohrgestell, Sitz und Rückenlehne aus geformtem Sperrholz
Chaise avec armature en tubes de métal, siège et dossier en contreplaqué moulé
S. A. Tubax

35 ROBIN DAY Great Britain

Stacking chair with tubular steel legs, seat and back in molded plywood with plastic surface
Stapelstuhl mit Stahlrohrgestell, Sitz und Rückenlehne aus geformtem Sperrholz mit Plastic-überzug
Chaise empilable avec armature en tubes d'acier, siège et dossier en contreplaqué moulé recouvert de matière plastique
S. Hille & Co.

36 ALBERT RAUCH Switzerland

Chair with chromium-plated steel tube frame, seat and back in laminated wood
Stuhl mit verchromtem Stahlrohrgestell, Sitz und Rückenlehne aus geformtem Schichtholz
Chaise avec armature en tubes d'acier chromés, siège et dossier en bois laminé moulé
Wohnhilfe

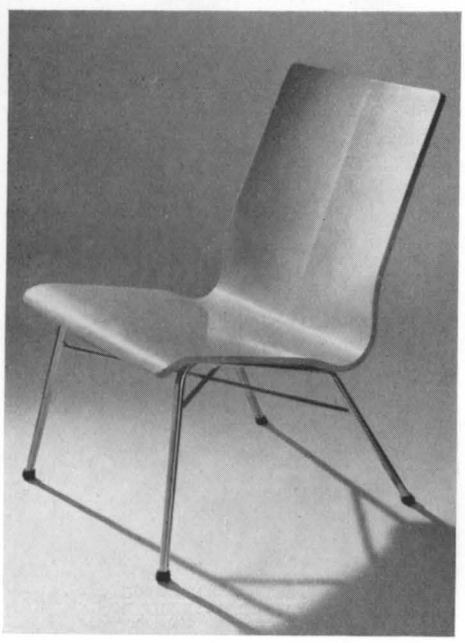
37 PIERRE WECKX Brazil

Chair with tubular steel legs, upholstered seat and back on wooden frame
Stuhl mit Stahlrohrgestell, Sitz und Rückenlehne mit Polsterauflage auf Holzrahmen
Chaise avec pieds en tubes d'acier, siège et dossier capitonnés sur armature en bois
Artéchica Ltda.

38 ROBIN DAY Great Britain

Dining chair with steel rod legs, seat and back upholstered over formed plywood base
Stuhl mit Rundstahlgestell, Sitz und Rückenlehne aus geformtem Sperrholz mit leichter Polsterung
Chaise avec armature en acier rond, siège et dossier en contreplaqué avec capitonnage
S. Hille & Co.

36



37

38

39+40 CARL AUBÖCK Austria

Stacking chair with steel tube frame, seat and back in molded plywood
Stapelstuhl mit Stahlrohrgestell, Sitz und Rückenlehne aus geformtem Sperrholz
Chaise empilable avec armature en tubes d'acier, siège et dossier en contre-plaqué moulé
Carl Auböck

▶ 42 HILLEVI SEPPONEN Finland

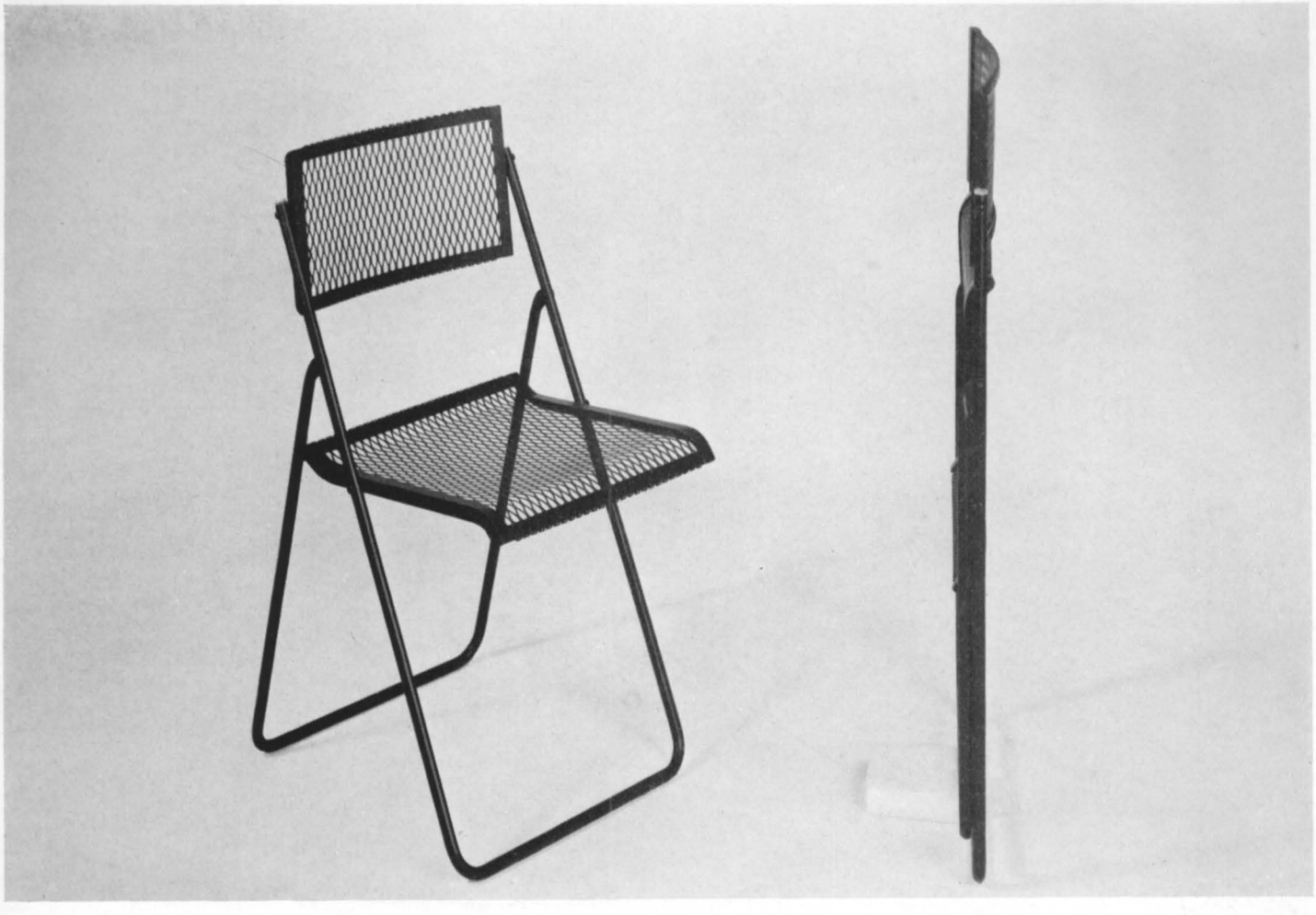
Swivel work chair with metal frame and adjustable back, seat in wood
Drehbarer Arbeitsstuhl mit Metallgestell, verstellbarer Rückenlehne und Holzsitz
Chaise tournante de travail avec piètement en métal, dossier réglable et siège en bois
Skanno

41 NK DESIGN STUDIO Sweden

Swivel work chair with metal frame and adjustable back, seat in laminated wood or padded, also with arm rests
Drehbarer Arbeitsstuhl mit Metallgestell und verstellbarer Rückenlehne, Sitz aus geformtem Schichtholz oder gepolstert, auch mit Armstützen
Chaise tournante de travail avec piètement en métal et dossier réglable, siège en bois laminé moulé ou rembourré; existe également avec accoudoirs
AB Nordiska Kompaniet

43 ARMIN WIRTH Switzerland

Stackable folding chair with aluminum frame, seat and back in plywood
Stapelbarer Klappstuhl mit Aluminiumgestell, Sitz und Rückenlehne aus Sperrholz
Chaise pliante empilable avec piètement en aluminium, siège et dossier en contreplaqué
Hans Zollinger Söhne



44 JAMES C. WITTY U.S.A.
Folding chair with metal frame and perforated metal seat and back
Klappstuhl mit Metallgestell, Sitz und Rückenlehne aus durchbrochener Metallfolie
Chaise pliante avec armature en métal, siège et dossier en métal perforé
The Troy Sunshade Co.

45 CHRISTOPHER TOON 1954 Great Britain
Chairs and table with steel rod frame and perforated metal seat and back
Stühle und Tisch mit Rundstahlgestell, Sitz und Rückenlehne aus durchbrochener Metallfolie
Chaises et table avec armature en acier rond, siège et dossier en métal perforé
Cox & Co.

46 HAROLD COHEN and DAVIS PRATT U.S.A.
Dining chair with woven nylon over tubular steel frame
Stuhl mit Stahlrohrgestell und Bespannung aus Nylongewebe
Chaise avec armature en tubes d'acier recouverte de nylon
Harald Cohen and Davis Pratt

47 EGON EIERMANN 1953 Germany
Swivel chair with chromium-plated steel tube base, spring back and swivel wheels
Drehstuhl mit verchromtem Stahlrohrgestell, federnder Rückenlehne und Fußlenkrollen
Chaise tournante avec armature en tubes d'acier, dossier à ressort et roues tournantes
Wilde u. Spieth

48 EGON EIERMANN 1953 Germany
Swivel chair with chromium-plated steel tube base, spring back and arm rests
Drehstuhl mit verchromtem Stahlrohrgestell, federnder Rückenlehne und Armstützen
Chaise tournante avec armature en tubes d'acier, dossier à ressort et accoudoirs
Wilde u. Spieth

49 NIKO KRALJ Yugo-Slavia

Arm chair with wooden frame, seat and back in perforated plywood
Armstuhl mit Massivholzgestell, Sitz und Rückenlehne aus durchbrochenem Sperrholz
Fauteuil avec armature en bois massif, siège et dossier en contreplaqué perforé
Stol

50 NIKO KRALJ Yugo-Slavia

Arm chair with wooden frame, seat and back in perforated plywood
Armstuhl mit Massivholzgestell, Sitz und Rückenlehne aus durchbrochenem Sperrholz
Fauteuil avec armature en bois massif, siège et dossier en contreplaqué perforé
Stol

51 NIKO KRALJ Yugo-Slavia

Arm chair with wooden frame, seat and back in perforated plywood
Armstuhl mit Massivholzgestell, Sitz und Rückenlehne aus durchbrochenem Sperrholz
Fauteuil avec armature en bois massif, siège et dossier en contreplaqué perforé
Stol

52 A. A. PATIJN Netherlands

Stacking arm chair with wooden frame and webbed straps
Stapelbarer Armstuhl mit Holzgestell und Gurtenbespannung
Fauteuil empilable avec armature en bois et lanières tressées
Zijlstra's Meubelfabriek

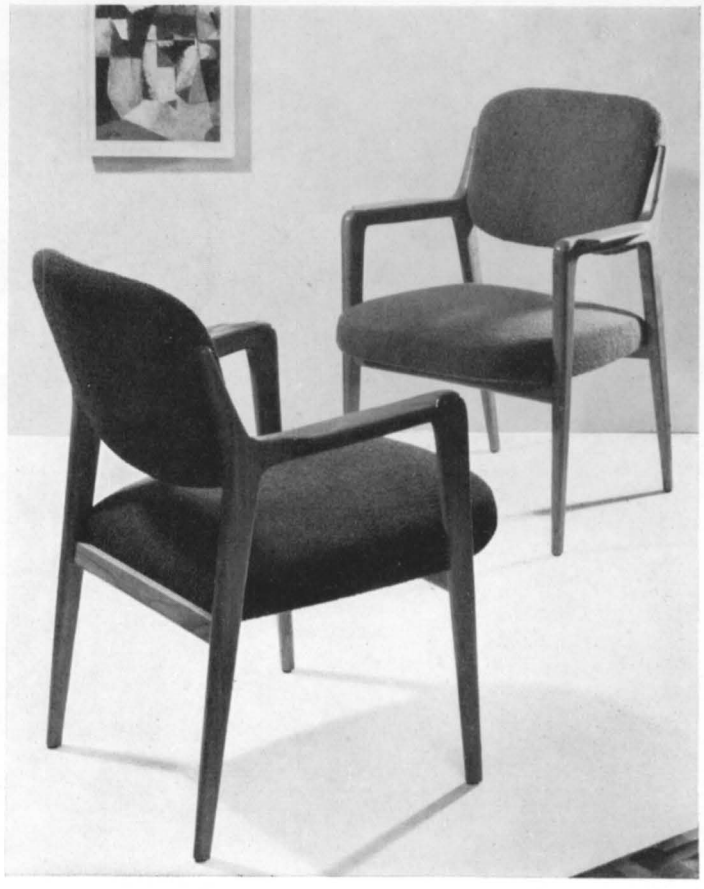
53 GEORG LEOWALD 1954 Germany

Arm chair with wooden frame and plywood seat and back
Armstuhl mit Holzgestell, Sitz und Rückenlehne aus geformtem Sperrholz
Fauteuil avec armature en bois, siège et dossier en contreplaqué
Wilkhahn

54 A. BENDER MADSEN 1949 Denmark

Arm chair with wooden frame, seat and back in molded plywood
Armstuhl mit Holzgestell, Sitz und Rückenlehne aus geformtem Sperrholz
Fauteuil avec armature en bois, siège et dossier en contreplaqué
Wilkhahn

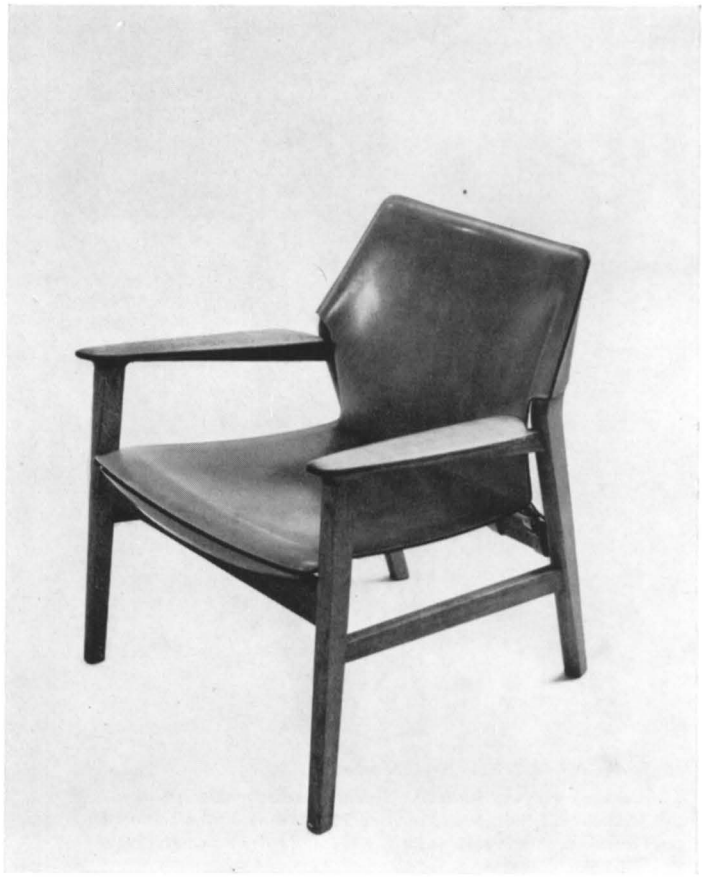
55 HAROLD BARTOS U.S.A.
Lehigh Furniture Corp.



56 GEORG LEOWALD 1954 Germany
Wilkhahn

57 HILLEVI SEPPONEN Finland
Skanno Oy

58 HANS OLSEN and CHRIS SØRENSEN 1953 Denmark
V. Birksholm



59 EJNER LARSEN and A. BENDER MADSEN Denmark
Arm chair with wooden frame, seat and back in wicker
Armstuhl mit Holzgestell, Sitz und Rückenlehne aus Weidengeflecht
Fauteuil avec armature en bois, siège et dossier on osier
Willy Beck

60 NIGEL CHAPMAN Great Britain

Arm chair with steel tube frame and molded plywood seat
Armstuhl mit Stahlrohrgestell und Sitz aus geformtem Sperrholz
Fauteuil avec armature en tubes d'acier et siège en contreplaqué
Nigel Chapman

61 ROBIN DAY Great Britain

Swivel desk chair with steel tube base and foam rubber upholstery
Drehbarer Schreibtischstuhl mit Stahlrohrgestell und Schaumgummipolsterung
Chaise tournante de bureau avec armature en tubes d'acier et capitonnage en caoutchouc mousse
S. Hille & Co.

62 ALLAN GOULD U.S.A.

Lounge chair with wooden frame, seat with foam rubber upholstery and loose cushion
Stuhl mit Holzgestell, Sitz mit Schaumgummipolster und losem Kissen
Chaise avec armature en bois, siège avec capitonnage en caoutchouc mousse et coussin amovible
Allan Gould Designs

63 BERTIL FRIDHAGEN Sweden

Easy chair with wooden frame and plastic strings on seat and back
Sessel mit Holzgestell, Sitz und Lehne mit Plasticbespannung
Chaise avec armature en bois, siège et dossier avec tenseurs en matière plastique
AB Svenska Möbelfabrikerna

64 NIKO KRALJ 1954 Yugo-Slavia

Easy chair with wooden frame, seat and back in perforated plywood
Sessel mit Holzgestell, Sitz und Rückenlehne aus durchbrochenem Sperrholz
Chaise avec armature en bois, siège et dossier en contreplaqué perforé
Stol

65 NIKO KRALJ 1954 Yugo-Slavia

Arm chair with wooden frame, seat and back in perforated plywood
Armsessel mit Holzgestell, Sitz und Rückenlehne aus durchbrochenem Sperrholz
Fauteuil avec armature en bois, siège et dossier en contreplaqué perforé
Stol

66 OLOF PIRA Sweden
Folding chair with steel tube frame and canvas cover
Klappstuhl mit Stahlrohrgestell und Leinwandbespannung
Chaise pliante avec armature en tubes d'acier et garniture en toile
AB Nordiska Kompaniet

67 WORKS DESIGN Switzerland
Arm chair with steel tube frame and canvas cover
Armstuhl mit Stahlrohrgestell und Leinwandbespannung
Fauteuil avec armature en tubes d'acier et garniture en toile
Heinrich Kihm

68 POUL KJÆRHOLM 1952 Denmark
Easy chair with steel rod frame and corded seat and back
Stuhl mit Rundstahlgestell, Sitz und Rücken mit Schnurbespannung
Chaise avec armature en acier rond, siège et dossier cordelés
Fritz Hansen

69+70 ICO PARISI Italy

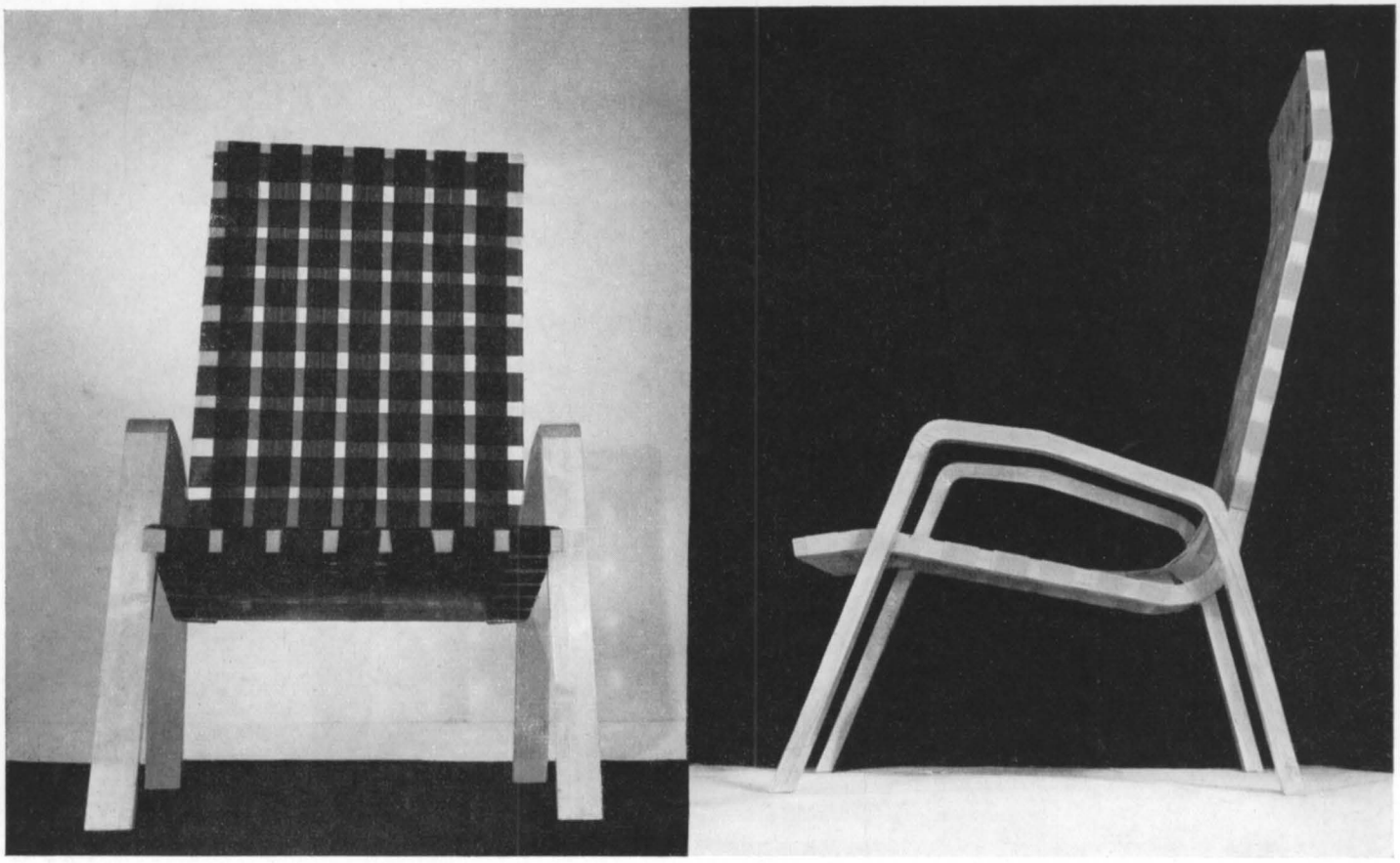
Easy chair with metal frame and foam rubber upholstery
Sessel mit Metallgestell und Schaumgummipolsterung
Chaise avec armature en métal et capitonnage en caoutchouc mousse

71 I. A. I. DESIGN DIVISION Japan
Living room
Wohnraum
Pièce de séjour
Industrial Arts Institute

72 A. DUCKWORTH Great Britain
H. K. Furniture

73 BENGT RUDA Sweden
AB Nordiska Kompaniet

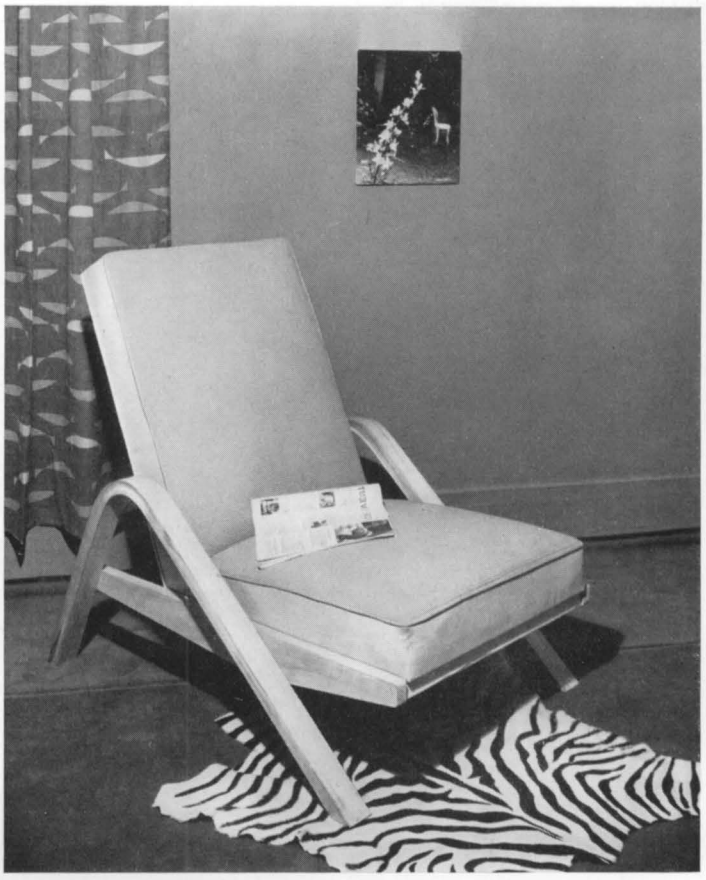
74 C. BRAAKMAN JR. 1954 Netherlands
UMS



75 FRANZ FÜEG Switzerland
Arm chair in bent wood with webbed nylon straps
Biegeholz-Armstuhl mit Nylon-Gurtenbespannung
Fauteuil en bois façonné avec lanières en nylon
Franz Füeg

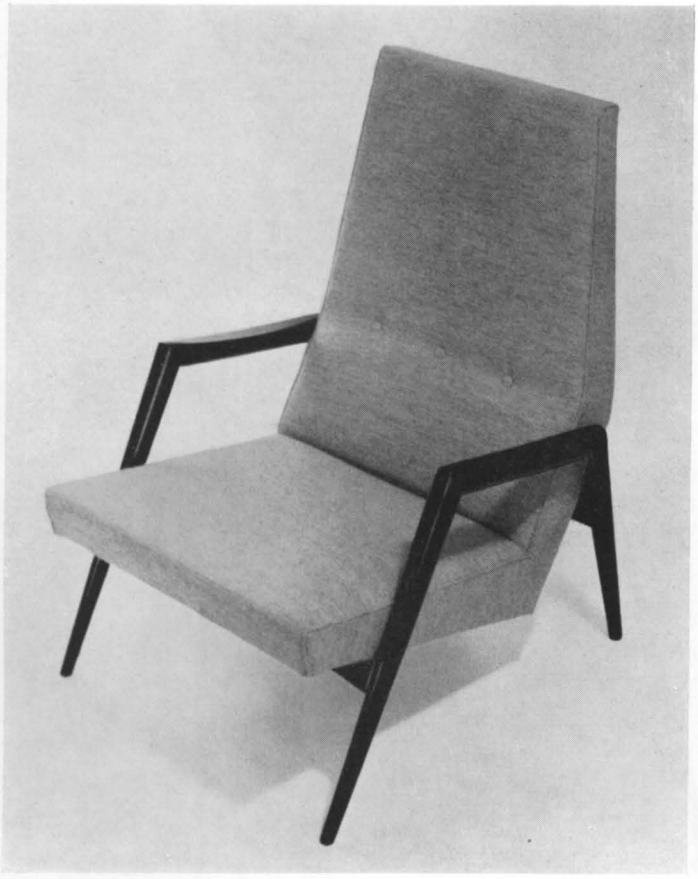
76 I.A.I. DESIGN DIVISION 1954 Japan
Arm chair with wooden frame and seat in woven split bamboo
Sessel mit Holzgestell und Sitz aus geflochtenem Bambusrohr
Fauteuil avec armature en bois et siège en rotin
Industrial Arts Institute

77 DIRK VAN SLIEDREGT Netherlands
Berntsen



78 J. A. MOTTE France
Charron

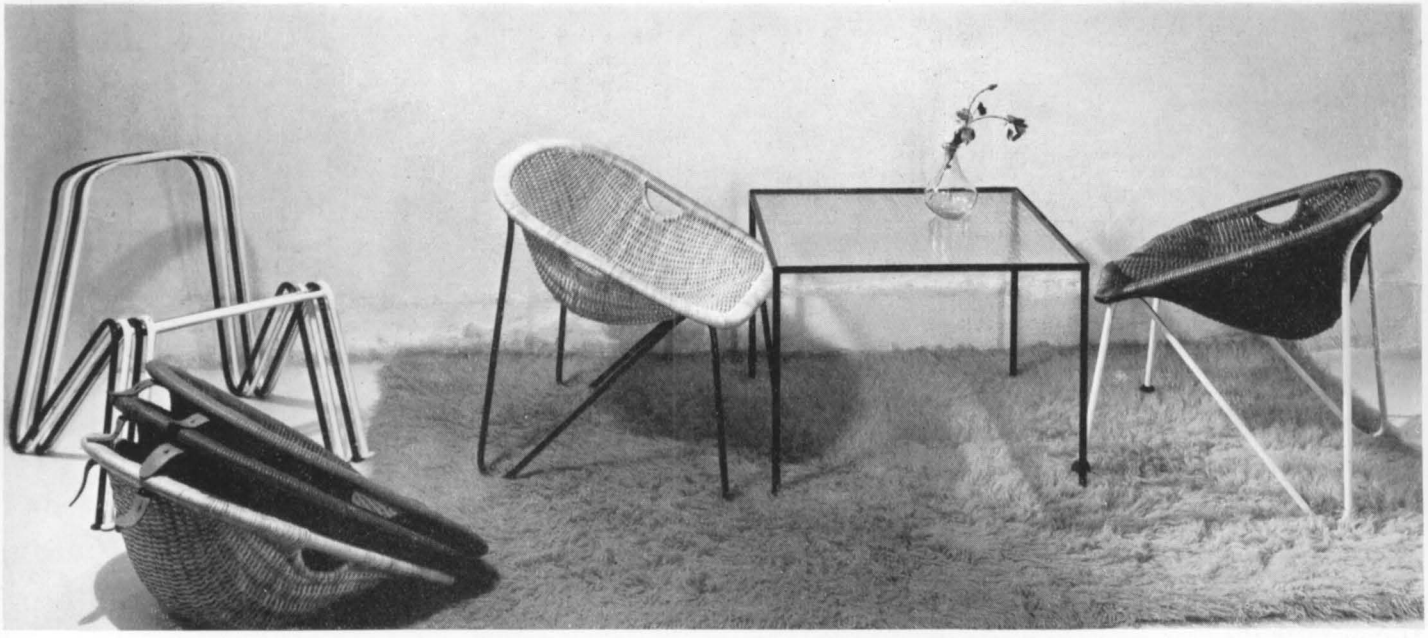
79 ROB PARRY Netherlands
Meubelindustrie Gelderland



80 C. BRAAKMAN JR. 1954 Netherlands
UMS

81 PAULINE BROOKE Great Britain
Caned chair with metal frame
Rohrsessel mit Metallgestell
Chaise en rotin avec armature en métal
T. B. Products

82 I.A.I. DESIGN DIVISION Japan
Chair with steel rod frame and plaited split bamboo seat
Bambusrohrsessel mit Rundstahlgestell
Chaise en rotin avec armature en acier rond
Industrial Arts Institute



83 ERNST WOLFER and ALBERT MOERSCH Switzerland
Chairs with steel rod frame and removable wicker seat
Korbsessel mit Rundstahlgestell und abnehmbarer Sitzschale aus Weidengeflecht
Chaises avec armature en acier rond et siège amovible en osier
W. Jenny

84+85 NANNA AND JØRGEN DITZEL 1950 Denmark
Chair with wooden frame and wicker seat
Korbsessel mit Holzgestell und Sitz aus Weidengeflecht
Chaise avec armature en bois et siège en osier
L. Pontoppidan

86 HAKUICHIRO OIZUMI Japan
Rattan chair with bamboo frame
Korbstuhl mit Bambusgestell und Rohrgeflecht
Chaise avec armature en bambou, siège et dossier en rotin
Tochiku Sangyo Co.

87 N. SLATER Great Britain
Chair with steel tube frame and wicker seat
Korbstuhl mit Stahlrohrgestell und Sitz aus Weidengeflecht
Chaise avec armature en tubes d'acier et siège en osier
J. Collins & Son

88 DIRK VAN SLIEDREGT Netherlands

Chair with steel tube frame and wicker seat
Korbsessel mit Stahlrohrgestell und Sitz aus Weidengeflecht
Chaise avec armature en tubes d'acier et siège en osier
Jonkers

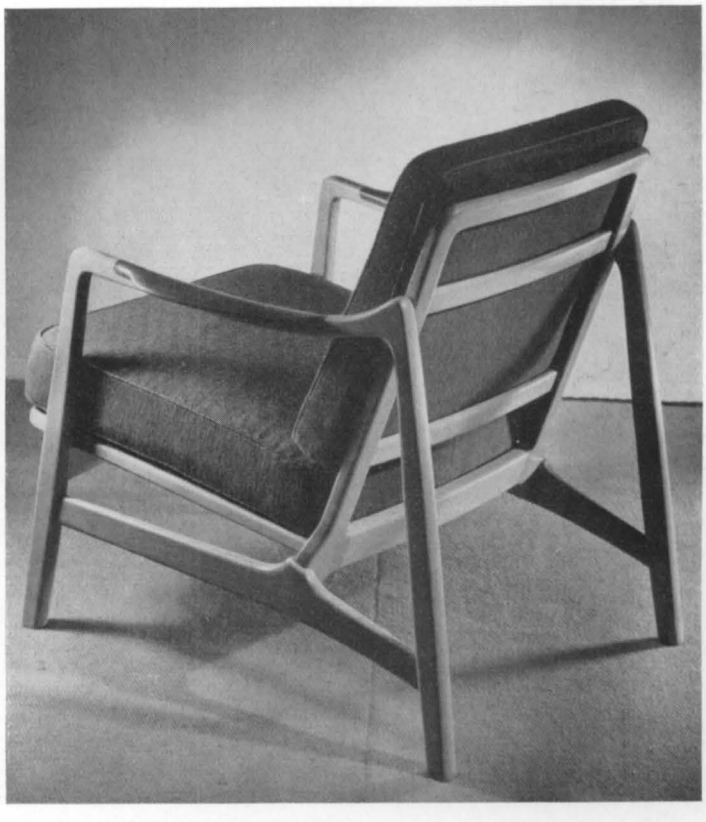
89 DIRK VAN SLIEDREGT Netherlands

Chair with bamboo frame and wicker seat
Korbsessel mit Bambusgestell und Sitz aus Weidengestell
Chaise avec armature en bambou et siège en osier
Jonkers

90 POUL M. VOLTHER Denmark
Arm chair and settee with wooden frame and foam rubber upholstery
Sessel und Sofa mit Holzgestell und Schaumgummipolsterung
Fauteuil et sofa avec armature en bois et capitonnage en caoutchouc mousse
Fællesforeningen

91 PETER HVIDT and O. MØLGAARD NIELSEN Denmark
Arm chair with wooden frame and foam rubber upholstery
Sessel mit Holzgestell und Schaumgummipolsterung
Fauteuil avec armature en bois et capitonnage en caoutchouc mousse
France & Daverkosen

92 POUL M. VOLTHER Denmark
Arm chairs and settee with wooden frame and foam rubber upholstery
Sessel und Sofa mit Holzgestell und Schaumgummipolsterung
Fauteuils et sofa avec armature en bois et capitonnage en caoutchouc mousse
Fællesforeningen



93 EDV. KINDT-LARSEN Denmark
Upholstered arm chair with wooden frame
Polstersessel mit Holzgestell
Fauteuil capitonné avec armature en bois
France & Daverkosen

94 ERNEST RACE Great Britain
Upholstered bench with wood legs
Polsterbank mit Holzfüßen
Sofa capitonné avec pieds en bois
Ernest Race

95 POUL M. VOLTHER Denmark
Easy chair with wooden frame and foam rubber upholstery
Sessel mit Holzgestell und Schaumgummipolsterung
Chaise avec armature en bois et capitonnage en caoutchouc mousse
Fællesforeningen

96 ALF SVENSSON Sweden
Upholstered easy chairs with wooden frame
Polstersessel mit Holzgestellen
Chaises capitonnées avec armature en bois
Ljungs Industrier

97 PETER HVIDT and O. MØLGAARD NIELSEN Denmark
Easy chair with wooden frame and loose cushions in foam rubber upholstery
Sessel mit losen Schaumgummipolstern
Chaise avec armature en bois et coussins amovibles en caoutchouc mousse
France & Daverkosen

98 GEORGE NELSON U.S.A.

Easy chair with chrome-plated steel frame and foam rubber upholstery
Sessel mit verchromtem Stahlgestell und Schaumgummipolsterung
Chaise avec armature en acier chromé et capitonnage en caoutchouc mousse
Herman Miller

99 GEORGE NELSON U.S.A.

Chaise with chrome-plated steel frame and foam rubber upholstery
Sessel mit verchromtem Stahlgestell und Schaumgummipolsterung
Chaise avec armature en acier chromé et capitonnage en caoutchouc mousse
Herman Miller

100 NINO ZONCADA Italy
Arm chair with steel tube frame and foam rubber upholstery
Sessel mit Stahlrohrgestell und Schaumgummipolsterung
Fauteuil avec armature en tubes d'acier et capitonnage en caoutchouc mousse

101 JENS RISOM U.S.A.
Upholstered easy chair with metal frame
Gepolsterter Sessel mit Metallgestell
Chaise capitonnée avec armature en métal
Jens Risom Design

102 NORMAN CHERNER U.S.A.

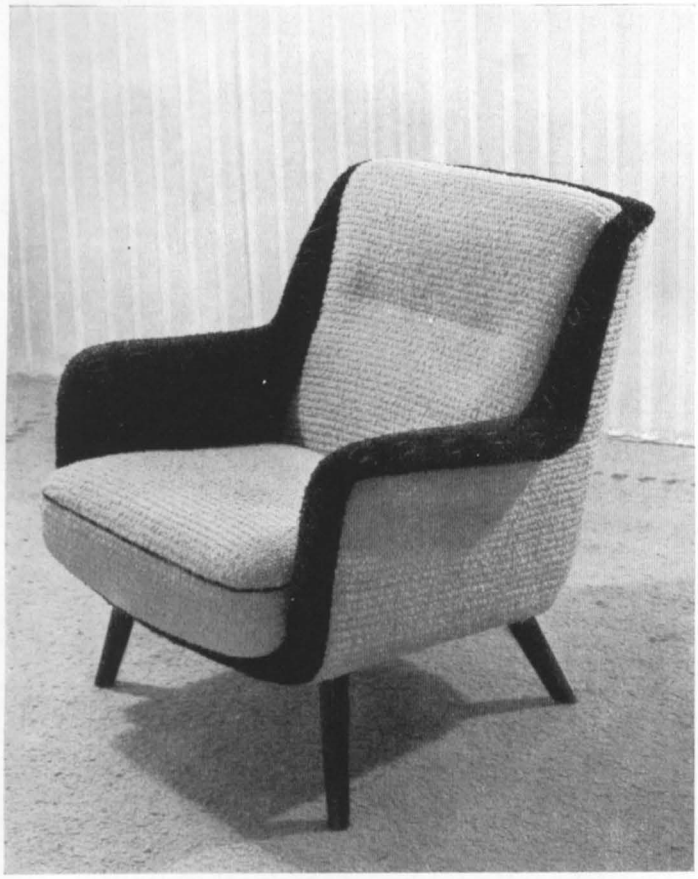
Upholstered lounge chair with iron frame
Gepolsterter Armsessel mit Eisengestell
Chaise capitonnée avec armature en fer
Konwiser

103 OTTO-RIDI KOLB U.S.A.

Arm chair with steel tube frame and leather seat and back
Sessel mit Stahlrohrgestell und Lederbespannung
Chaise avec armature en tubes d'acier, siège et dossier en cuir
Kolb

104 FOLKE OHLSSON Sweden
Arm chair with wooden frame and foam rubber upholstery
Sessel mit Holzgestell und Schaumgummipolsterung
Fauteuil avec armature en bois et capitonnage en caoutchouc mousse
Ljungs Industrier

105 FOLKE OHLSSON Sweden
Arm chair with wooden frame and foam rubber upholstery
Sessel mit Holzgestell und Schaumgummi-polsterung
Fauteuil avec armature en bois et capitonnage en caoutchouc mousse
Ljungs Industrier

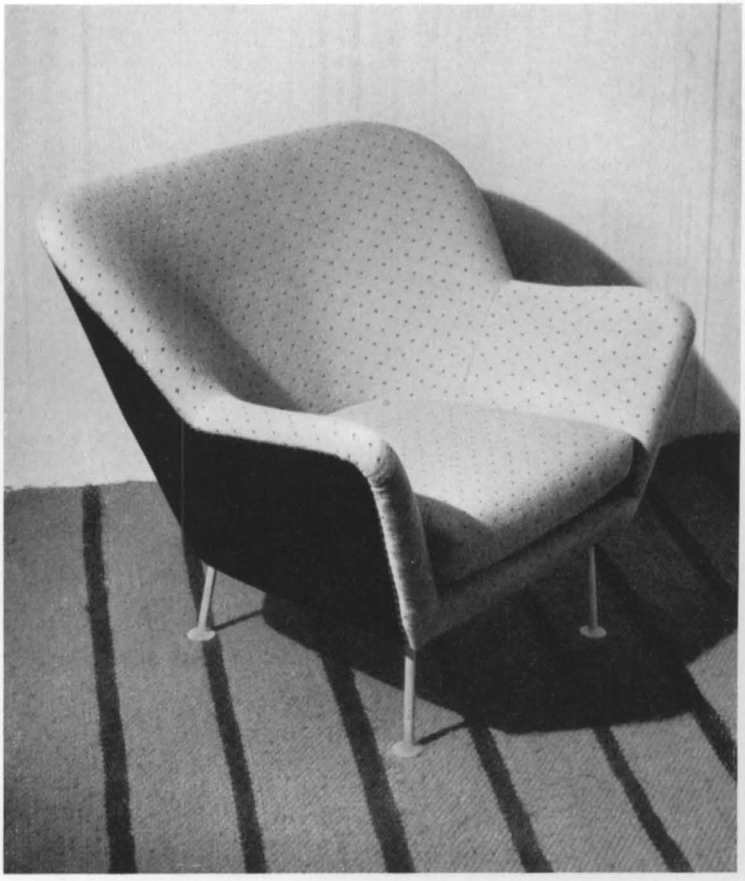


106 WORKS DESIGN Germany
Carl Straub

107 ALBRECHT LANGE and HANS MITZLAFF 1953 Germany
Eugen Schmidt

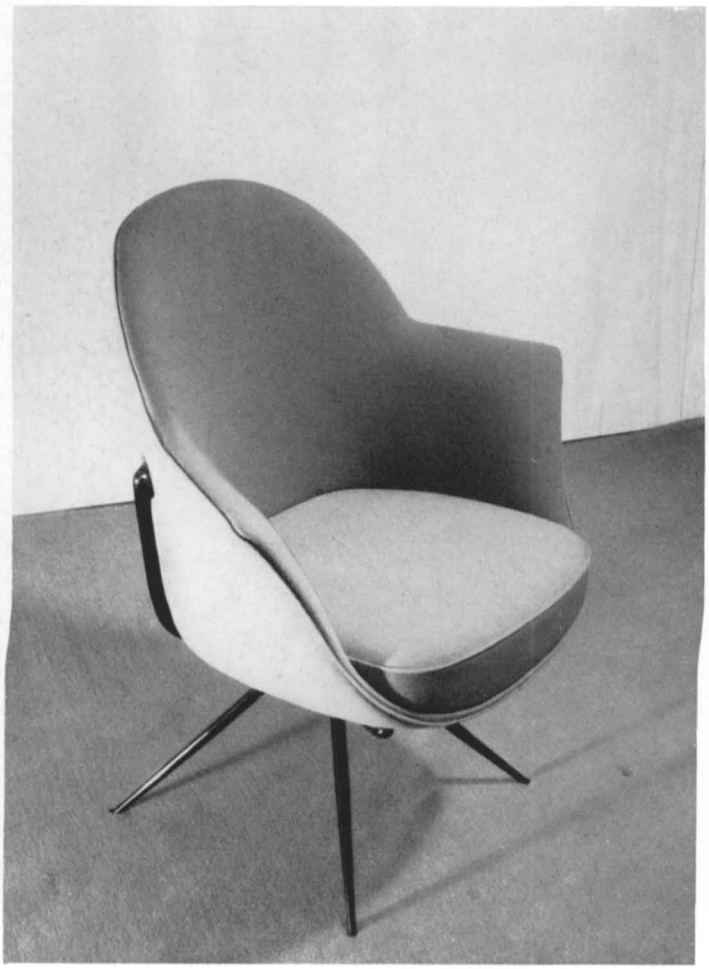
108 IR G. J. VAN DER GRINTEN Netherlands

109 G. ANLIKER Switzerland
Anliker Langenthal



110+111 ICO PARISI Italy

Arm chair with steel tube legs and foam rubber upholstery
Sessel mit Stahlrohrbeinen und Schaumgummipolsterung
Fauteuil avec pieds en tubes d'acier et capitonnage en caoutchouc mousse
Cassina



112+113 ICO PARISI Italy

Arm chair with steel tube base and foam rubber upholstery
Sessel mit Stahlrohrgestell und Schaumgummipolsterung
Fauteuil avec armature en tubes d'acier et capitonnage en caoutchouc mousse
Cassina

114+115 NANNA and JØRGEN DITZEL 1953 Denmark
A. P. Stolen

UPHOLSTERED ARM CHAIRS · POLSTERSESSEL · FAUTEUILS CAPITONNES

116 TORSTEN JOHANSSON 1951 Denmark
A. J. Iversen

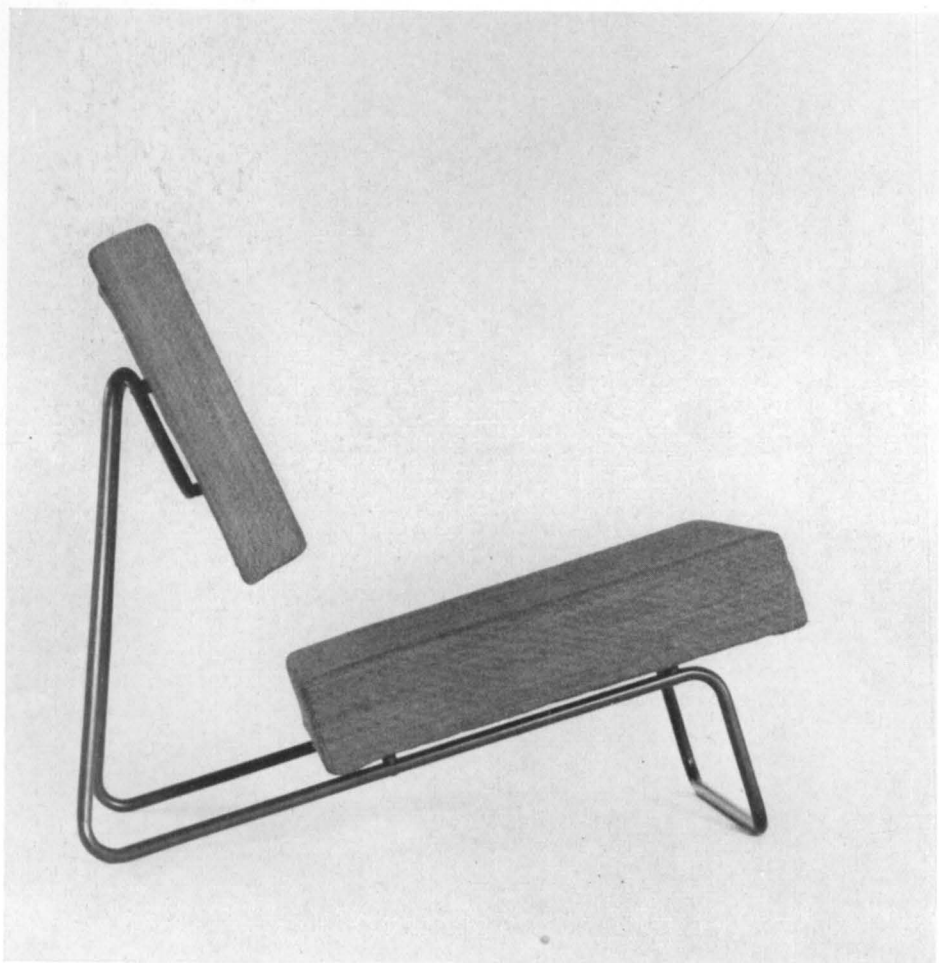
117 HARTMUT LOHMEYER 1953 Germany
Formtex

116

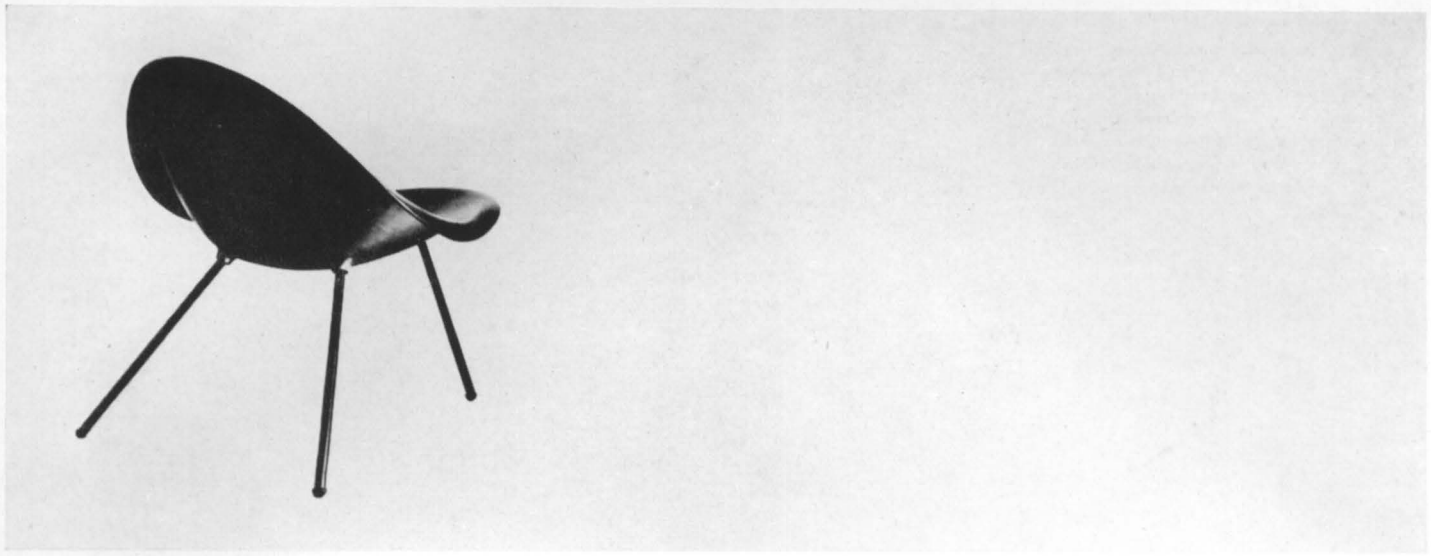
117

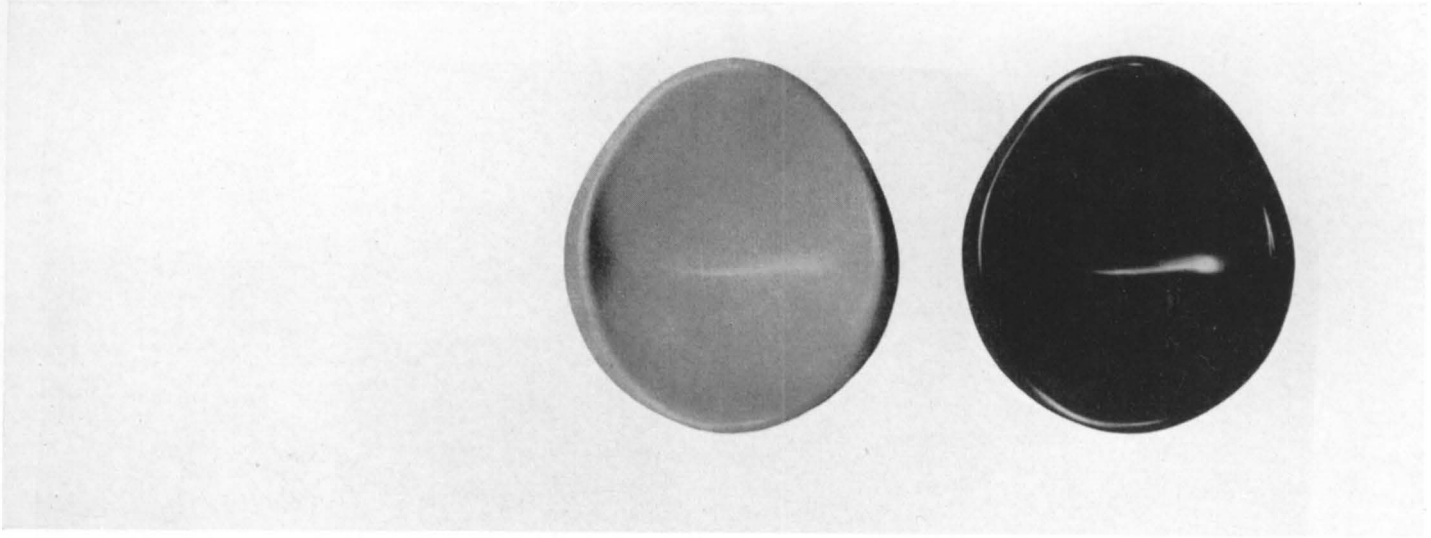
118+119 HERBERT HIRCHE 1954 Germany

Easy chair with steel tube frame and foam rubber upholstery
Sessel mit Stahlrohrgestell und Schaumgummipolsterung
Chaise avec armature en tubes d'acier et capitonnage en caoutchouc mousse
Stuttgarter Akademie-Werkstätten



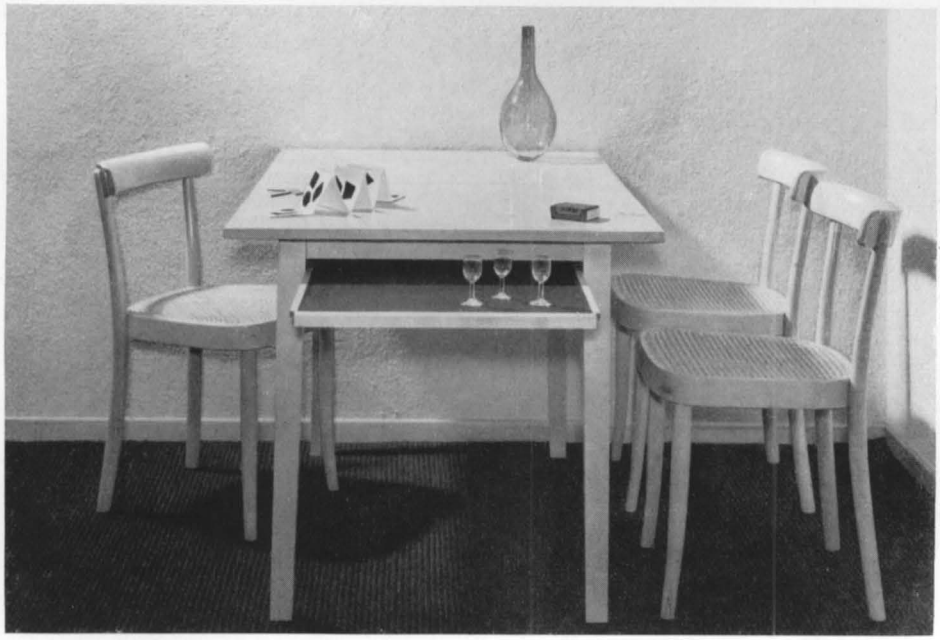
120 CARL AUBOCK Austria
Arm chair with steel tube legs and foam rubber upholstery
Sessel mit Stahlrohrgestell und Schaumgummipolsterung
Fauteuil avec armature en tubes d'acier et capitonnage en caoutchouc mousse
Carl Auböck





124+125 POUL KJÆRHOLM 1953 Denmark
Chair with steel tube frame and aluminum seat with foam rubber upholstery
Stuhl mit Stahlrohrgestell und Aluminiumsitz mit Schaumgummipolsterung
Chaise avec armature en tubes d'acier, siège en aluminium avec capitonnage en caoutchouc mousse
Chris Sørensen

◀ 121—123 POUL KJÆRHOLM 1953 Denmark
Chair with steel tube legs and aluminum seat
Stuhl mit Stahlrohrbeinen und Aluminiumsitz
Chaise avec pieds en tubes d'acier et siège en aluminium
Chris Sørensen



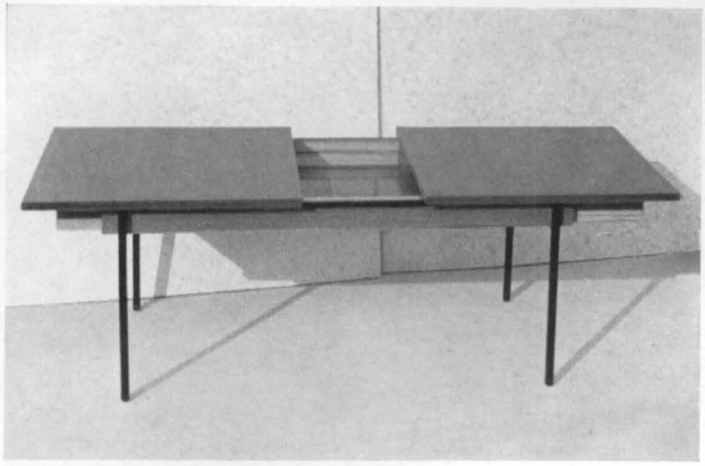
126 ALFRED ALTHERR Switzerland
Extension dining table
Ausziehbarer Eßtisch
Table à rallonge de salle à manger
K. H. Frei

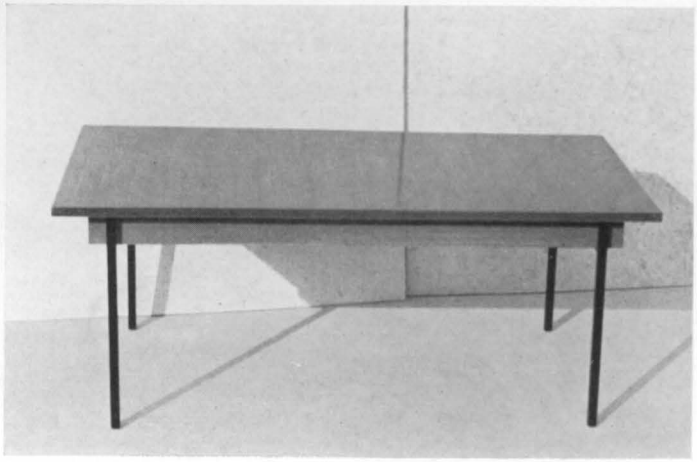
127 BØRGE MOGENSEN Denmark
Dining table and chairs with wooden frame
Eßtisch und Stühle mit Holzgestell
Table de salle à manger et chaises avec armature en bois
Fællesforeningen

128 TSUTOMA SHIMOZUMA Japan
Dining room
Eßzimmer
Salle à manger

129 FINN JUHL Denmark
Table
Tisch
Table
Baker Furniture

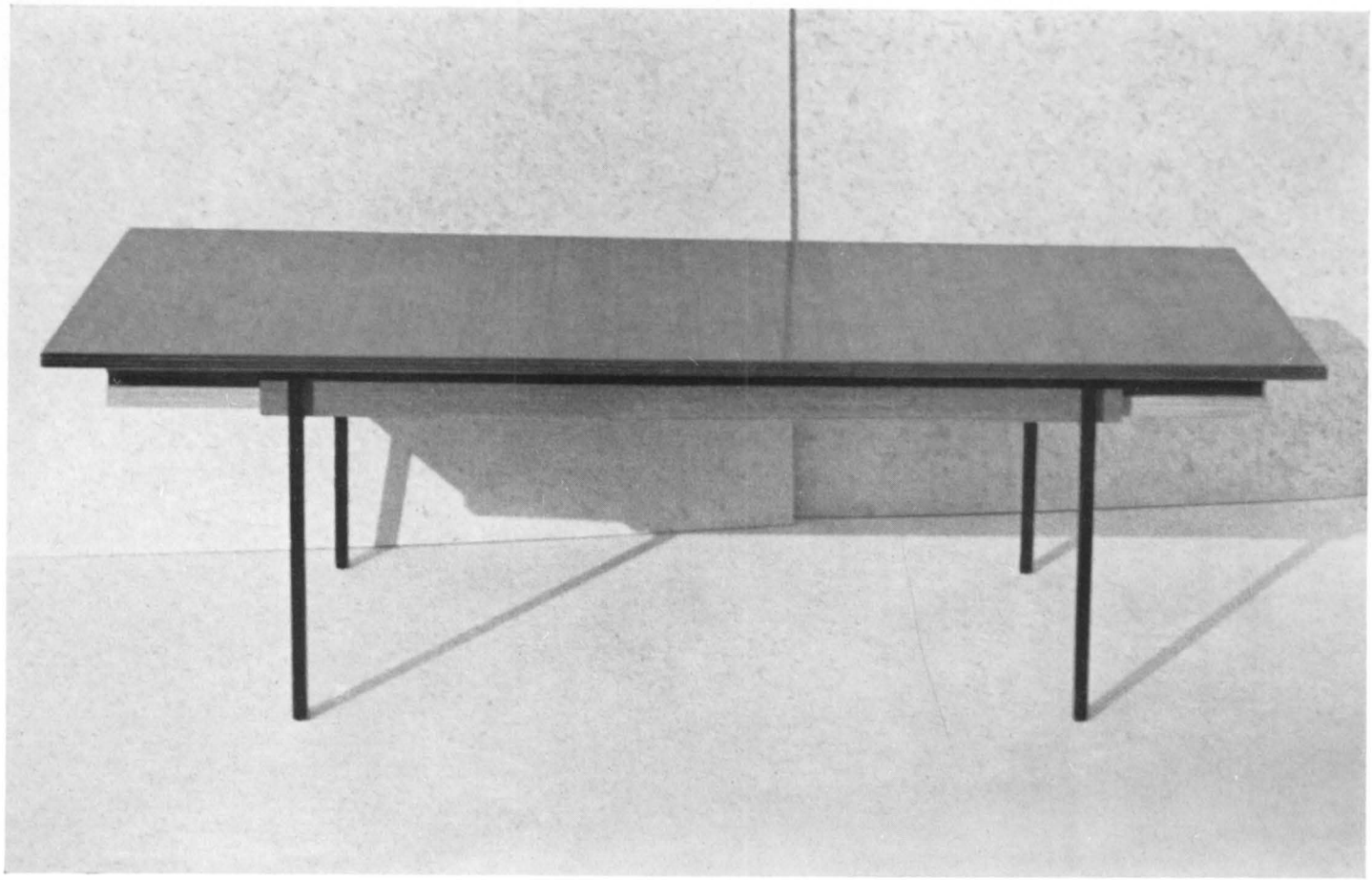
130 BRUNO MATHSSON Sweden
Table with teak top
Tisch mit Teakholzplatte
Table avec dessus en teck
Karl Mathsson





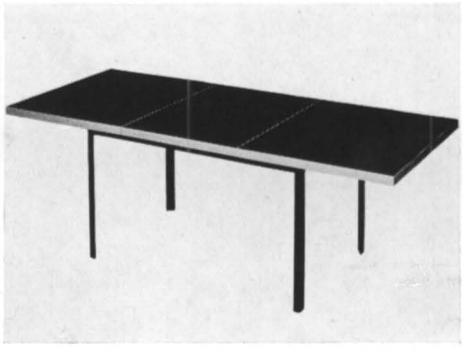
131—133 AKIRO SHINJO Japan

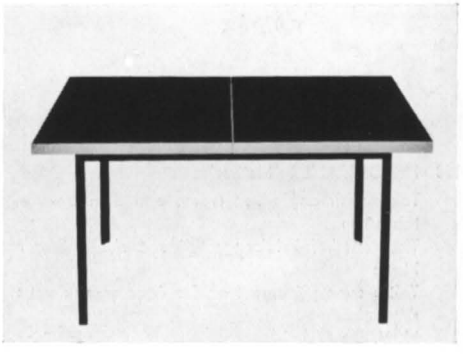
Extension table with metal legs
Ausziehtisch mit Metallbeinen
Table à rallonge avec pieds en métal
Sanyo Kogyo



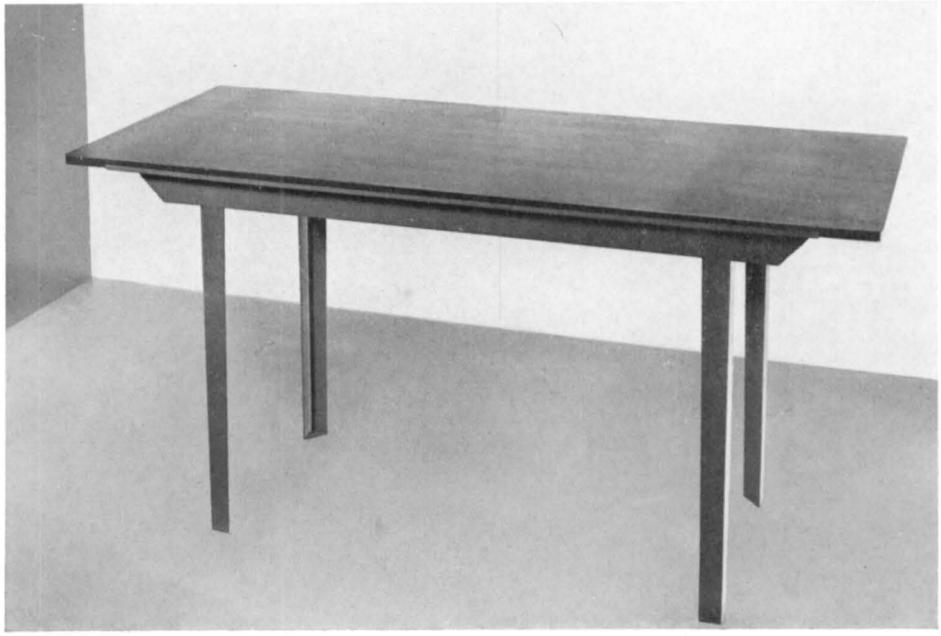
134—136 FRED RUF Switzerland

Extension table with angle-iron frame, top in maple with linoleum cover
Ausziehtisch mit Winkeleisengestell und Ahornplatte mit Linoleumbelag
Table à rallonge avec piètement en fer équerre et dessus en érable recouvert de linoléum
Wohnbedarf





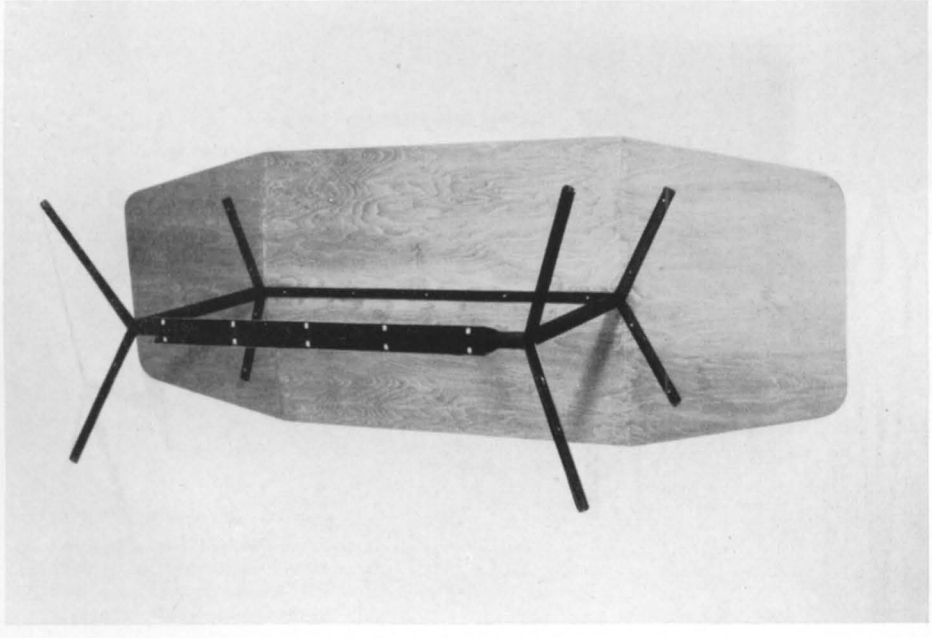
137 ALLAN GOULD U.S.A.
Extension table with angle-iron frame and wooden top
Ausziehbarer Tisch mit Winkeleisengestell und Holzplatte
Table à rallonge avec piètement en fer équerre et dessus en bois
Allan Gould Designs



138 FRISO KRAMER Netherlands
Table with angle-iron frame and demountable top
Tisch mit Winkeleisengestell und abnehmbarer Platte
Table avec piètement en fer équerre et dessus démontable
N. V. De Cirkel

139—141 ICO PARISI Italy

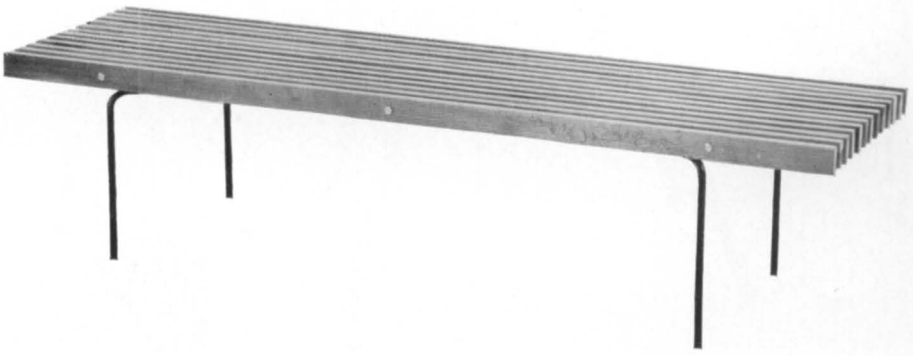
Table with steel tube frame and wooden top
Tisch mit Stahlrohrgestell und Holzplatte
Table avec piètement en tubes d'acier et dessus en bois
Bega



142+143 TEPPER-MEYER DESIGN 1953 U.S.A.
Adjustable cocktail-dining table with folding metal frame
Verstellbarer Klapptisch mit Metallgestell
Table pliante ajustable avec piètement en métal
Fred Meyer

144 NISSE STRINNING Sweden
Table with metal frame and wooden top
Tisch mit Metallgestell und Holzplatte
Table avec piètement en métal et dessus en bois
String Design

145 ROBIN DAY U.S.A.
Table with steel frame and plywood top
Tisch mit Stahlgestell und Sperrholzplatte
Table avec piètement en acier et dessus en contreplaqué
S. Hille



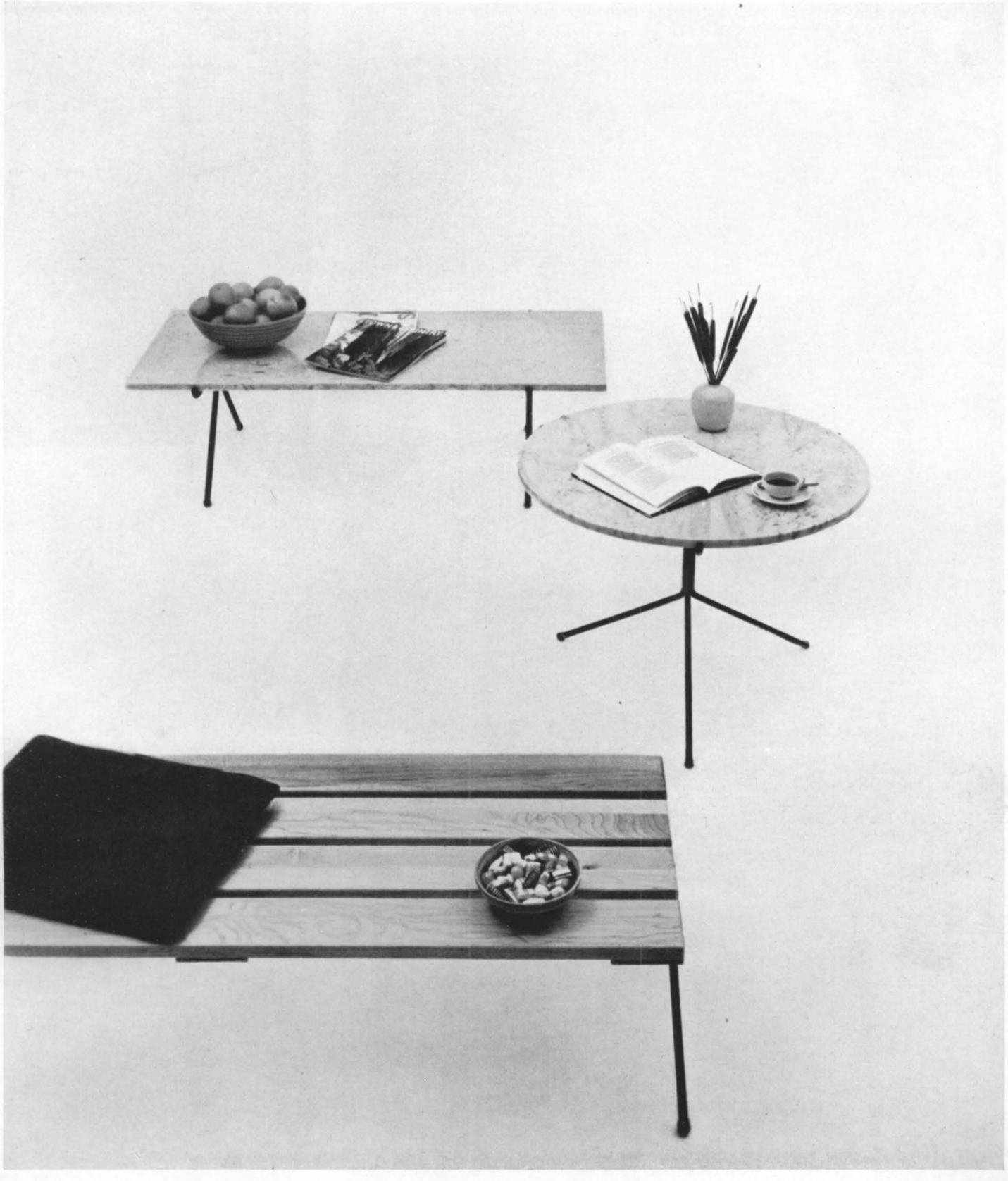
146 HERBERT HIRCHE 1954 Germany
Bench with steel tube legs and wooden slats
Bank mit Stahlrohrbeinen und Holzleisten
Banc avec pieds en tubes d'acier et lattes en bois
Stuttgarter Akademie-Werkstätten

◀ 147 ALLAN GOULD U.S.A.

Coffee table with black steel base and top in birch or plastic
Tisch mit schwarzem Stahlgestell und Platte aus Birke oder Kunststoff
Table avec piètement en acier noir, dessus en bouleau ou matière plastique
Allan Gould Design

148+149 GEORGE NELSON U.S.A.

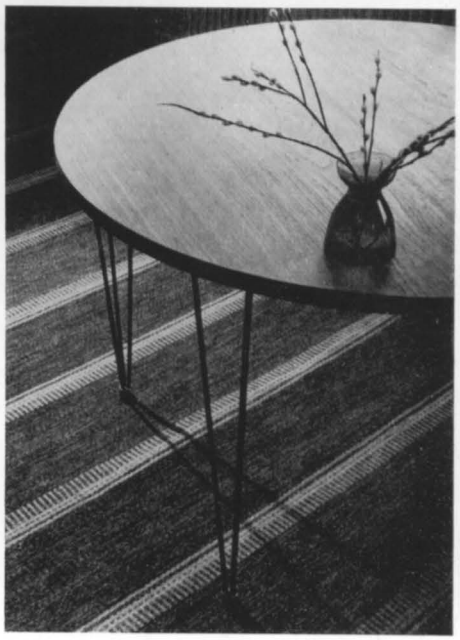
Tables with cast aluminum base and hard plastic top with natural birch edge. Wire chair designed by Charles Eames
Teetische mit Gußaluminiumsockel und Kunststoffplatte mit Birkenholzkante. Stahlrohrstuhl entworfen von Charles Eames
Tables basse avec piètement en aluminium et dessus en matière plastique bordé en bouleau. Chaise avec armature en tubes d'acier dessinée par Charles Eames
Herman Miller Furniture

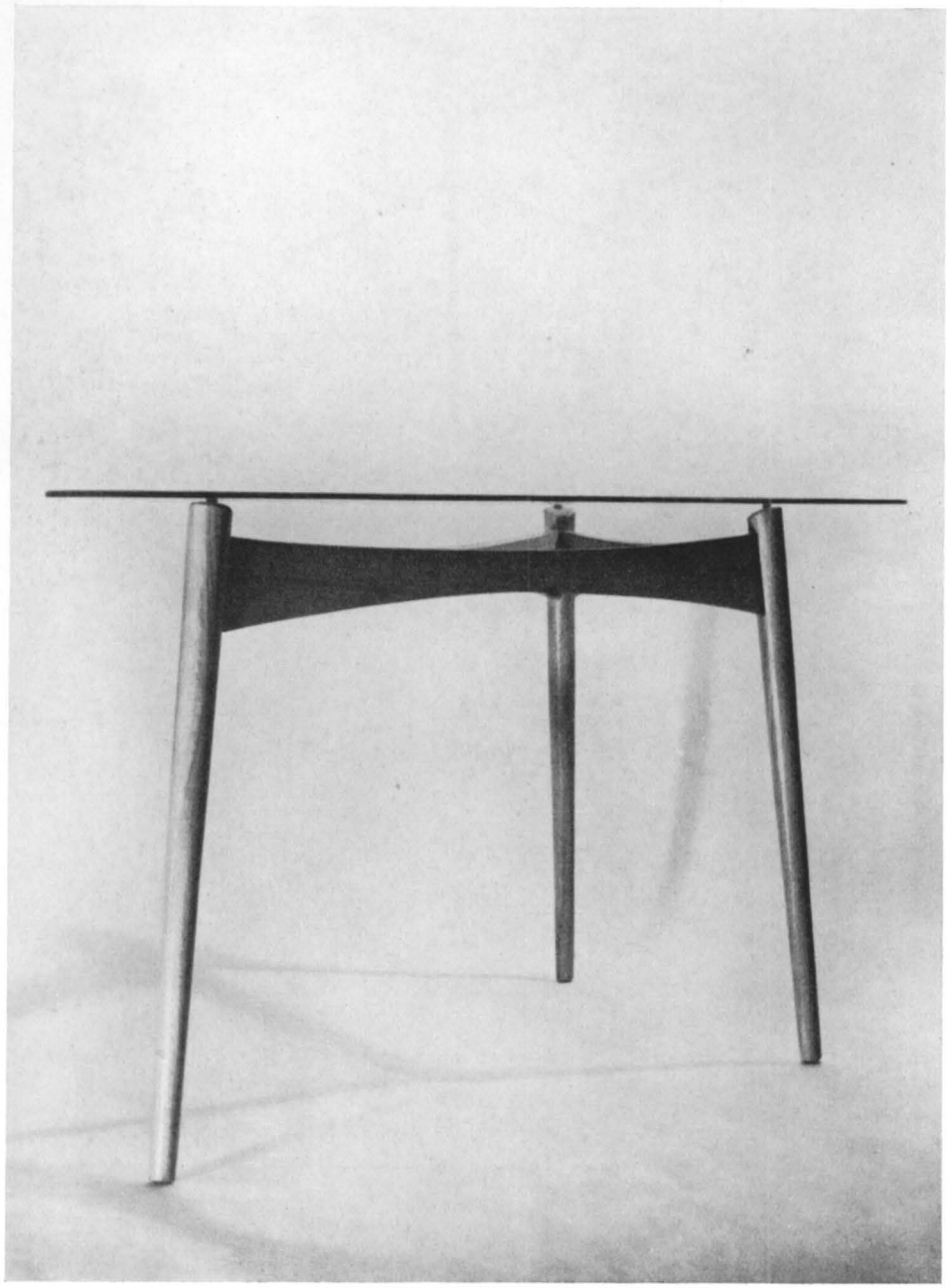


150 NORMAN CHERNER U.S.A.

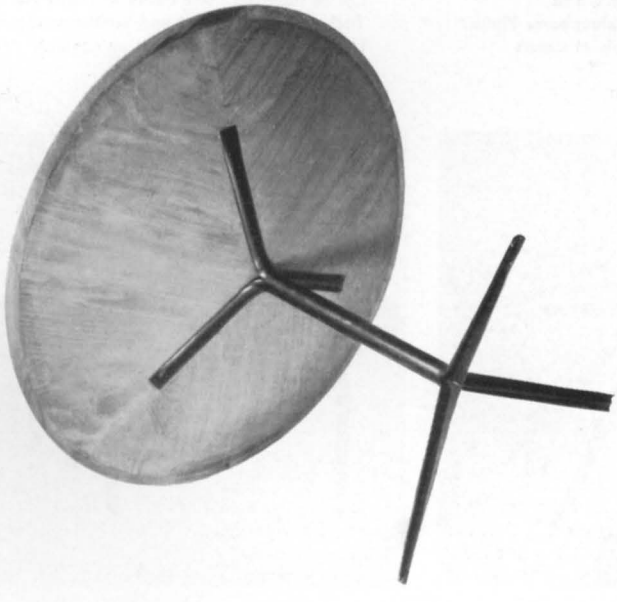
Coffee tables with metal base and marble top, bench with wooden slats
Teetische mit Metallgestell und Marmorplatte, Bank mit Holzleisten
Tables avec piètement en métal et dessus en marbre, banc avec lattes en bois
Konwiser

151 NISSE STRINNING Sweden
Table with metal legs and wooden top
Tisch mit Metallbeinen und Holzplatte
Table avec pieds en métal et dessus en bois
String Design





152 HELMUT OTEPKA 1954 Austria
Table with wooden frame and glass top
Tisch mit Holzgestell und Glasplatte
Table avec piètement en bois et dessus en verre
Österreichische Werkstätten



153+154 ICO PARISI · Italy
Table with steel tube base and wooden top
Tisch mit Stahlrohrsockel und Holzplatte
Table avec piètement en tubes d'acier et dessus en bois
Bega

155 CARL AUBÖCK Austria

Coffee table with brass frame and removable walnut top
Tischchen mit Messinggestell und abnehmbarer Nußbaumplatte
Petite table avec piètement en laiton et dessus amovible en noyer
Carl Auböck

156 HERBERT BERRY Great Britain

Drop-leaf table with wooden frame
Tisch mit Holzgestell und abklappbarer Platte
Table avec piètement en bois et dessus repliable
Herbert Berry

157 BERTIL FRIDHAGEN Sweden

Drop-leaf table with wooden frame
Tisch mit Holzgestell und abklappbarer Platte
Table avec piètement en bois et dessus repliable
AB Svenska Möbelfabrikerna

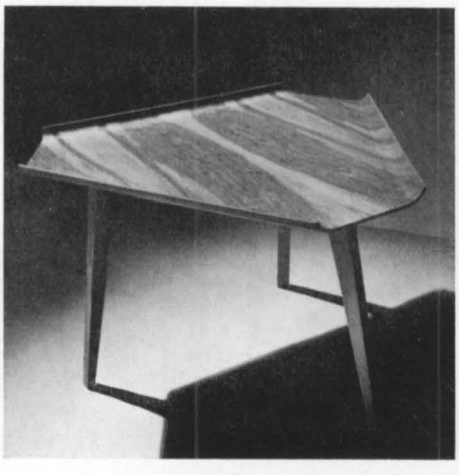
158 BERTIL FRIDHAGEN Sweden

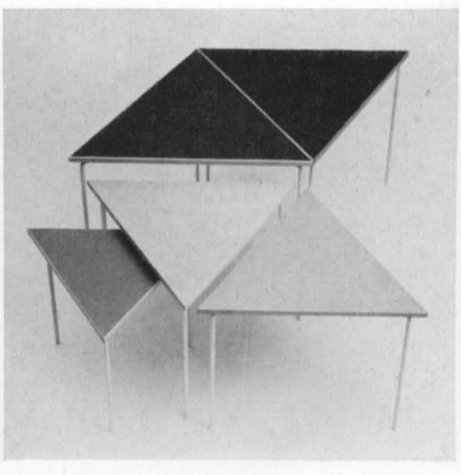
Coffee table with oak frame and teak top
Tisch mit Eichengestell und Teakholzplatte
Table basse avec piètement en chêne et dessus en teck
AB Svenska Möbelfabrikerna

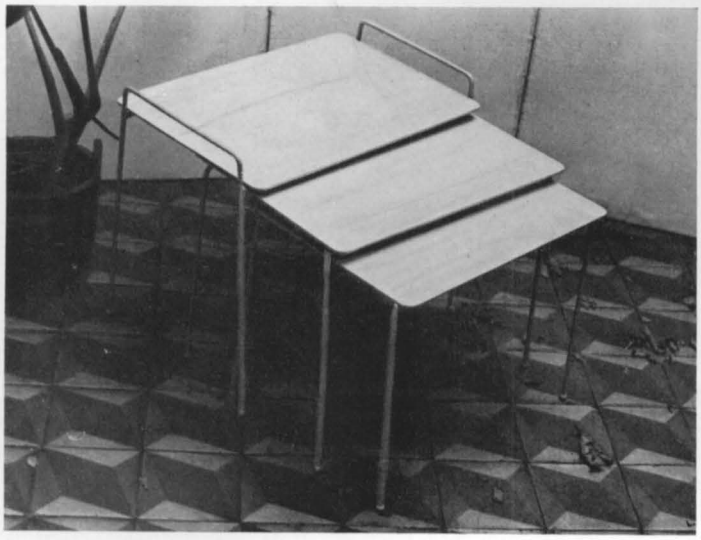
159 EJNER LARSEN Denmark
Coffee table with wooden frame
Teetisch mit Holzgestell
Table basse avec piètement en bois
Willy Beck

160 NIKO KRALJ Yugo-Slavia
Cocktail table with top in molded plywood
Tischchen mit Biegeholzplatte
Table basse avec dessus en contreplaqué moulé
Stol

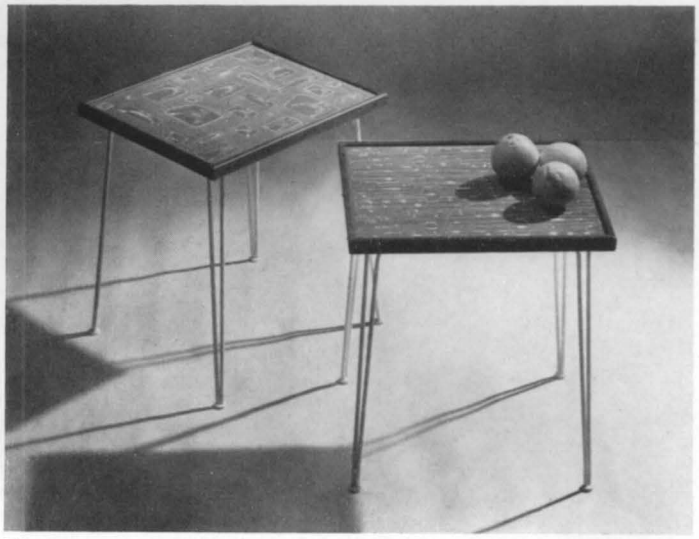
161 FRED H. RUF Switzerland
Triangle nesting tables with round bar iron frame and linoleum top
Dreieck-Satztischchen mit Rundeisengestell und Linoleumbelag
Tables empilables triangulaires avec pieds en fer rond et dessus recouvert de linoléum
Wohnbedarf







162



163

TABLES · TISCHE · TABLES

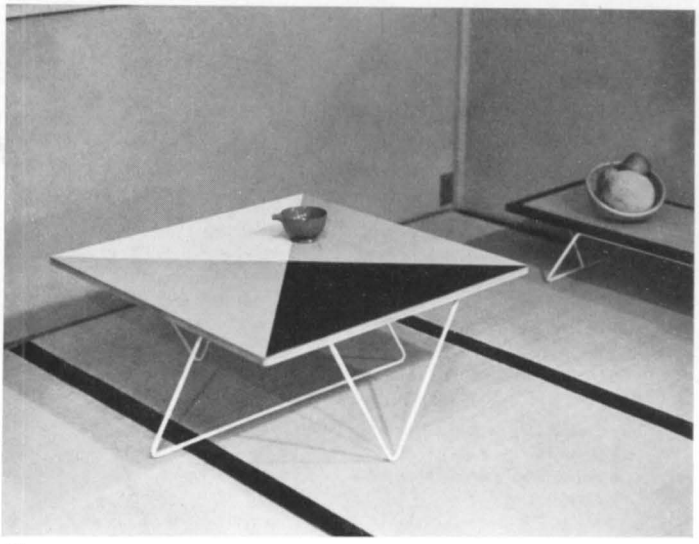
162 ERIC LEMESRE Belgium
Tubax

163 HANS-AGNE JAKOBSSON Sweden
Hans-Agne Jakobsson

164 ISAMU KENMOCHI Japan
Samyo-Kogyo Furniture

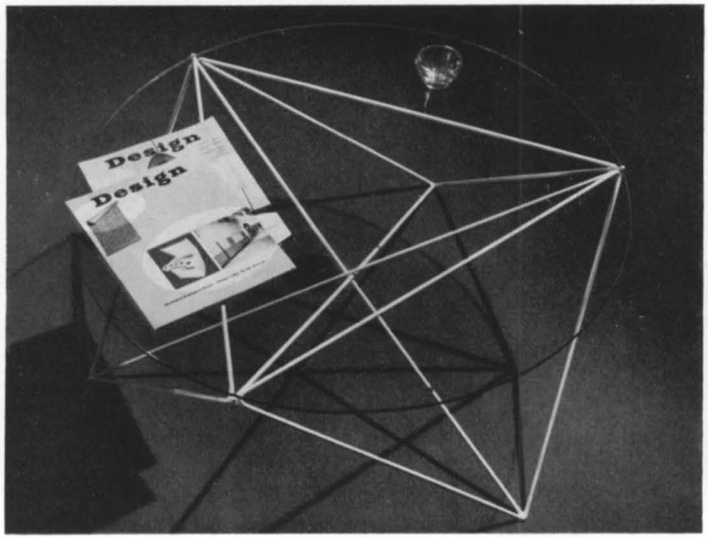
165 NIGEL WALTERS Great Britain
Andrew A. Pegram

166 W. H. GISPEN Netherlands
Kembo

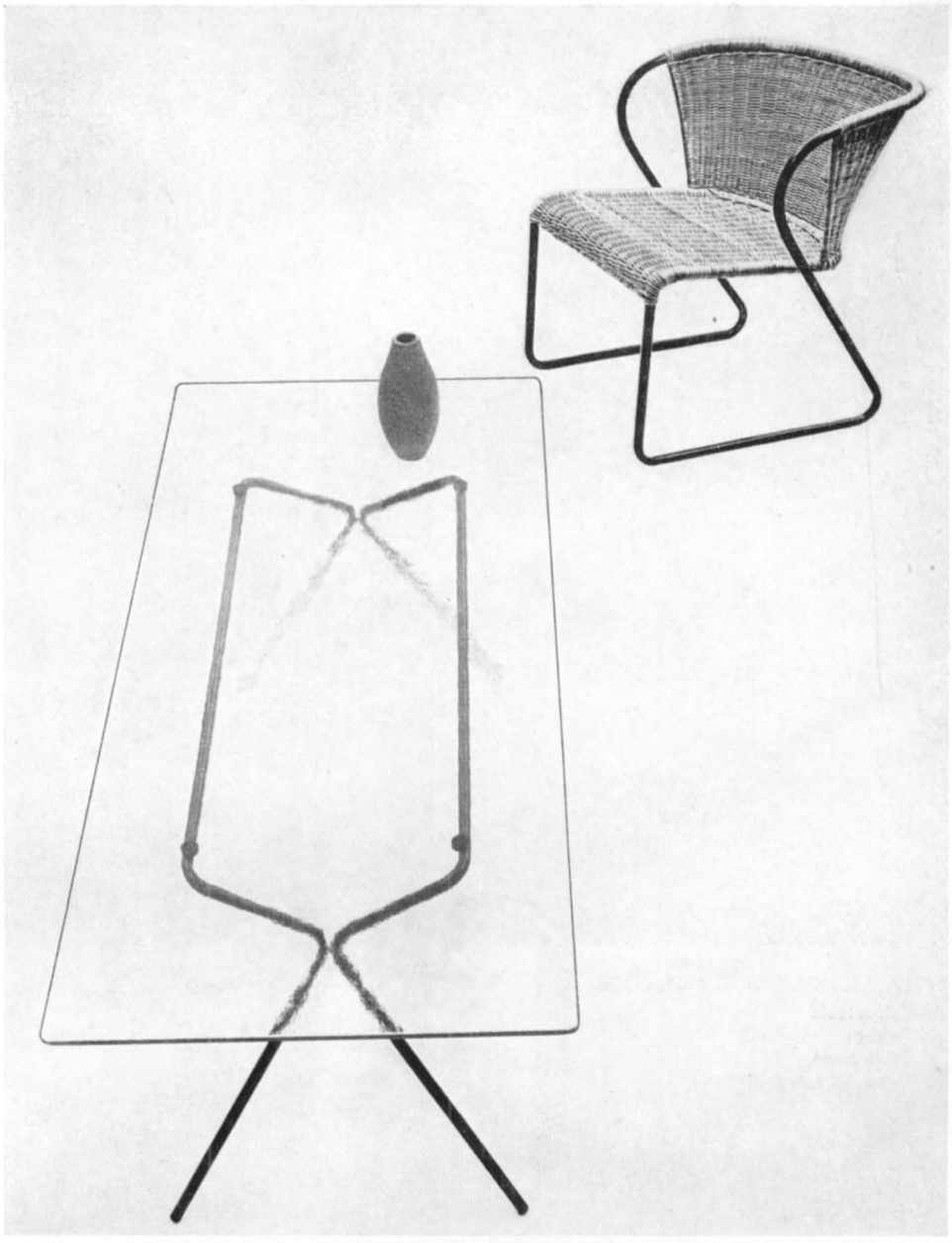


164

165



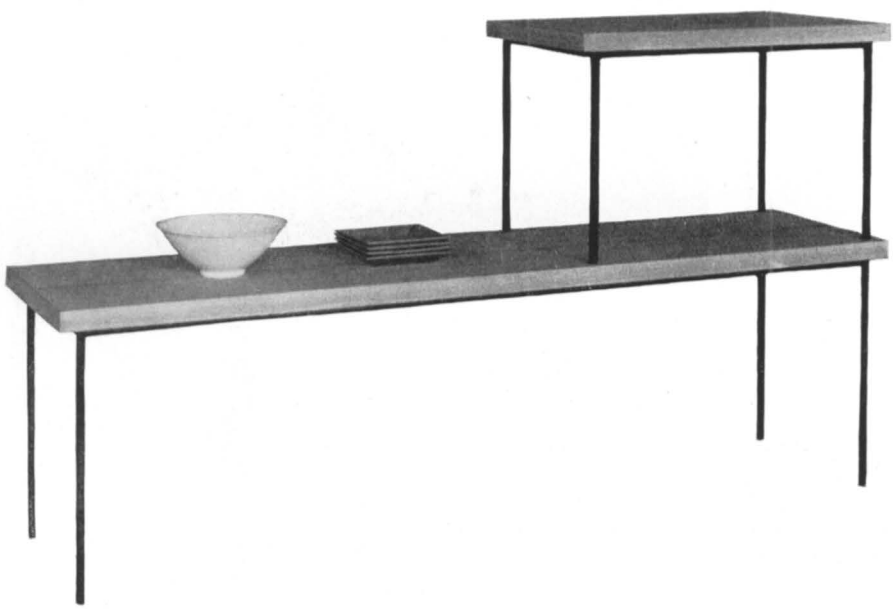
166



167 HERBERT HIRCHE 1953 Germany
Coffee table with steel tube frame and glass top
Teetisch mit Stahlrohrgestell und Glasplatte
Table basse avec piètement en tubes d'acier et dessus en verre
Stuttgarter Akademie-Werkstätten

168 C. BRAAKMAN JR. 1954 Netherlands
Coffee table with metal frame and plywood top
Teetisch mit Metallgestell und Sperrholzplatte
Table basse avec piètement en métal et dessus en contreplaqué
UMS

169 I.A.I. DESIGN DIVISION 1954 Japan
Coffee table
Teetisch
Table basse
Industrial Arts Institute

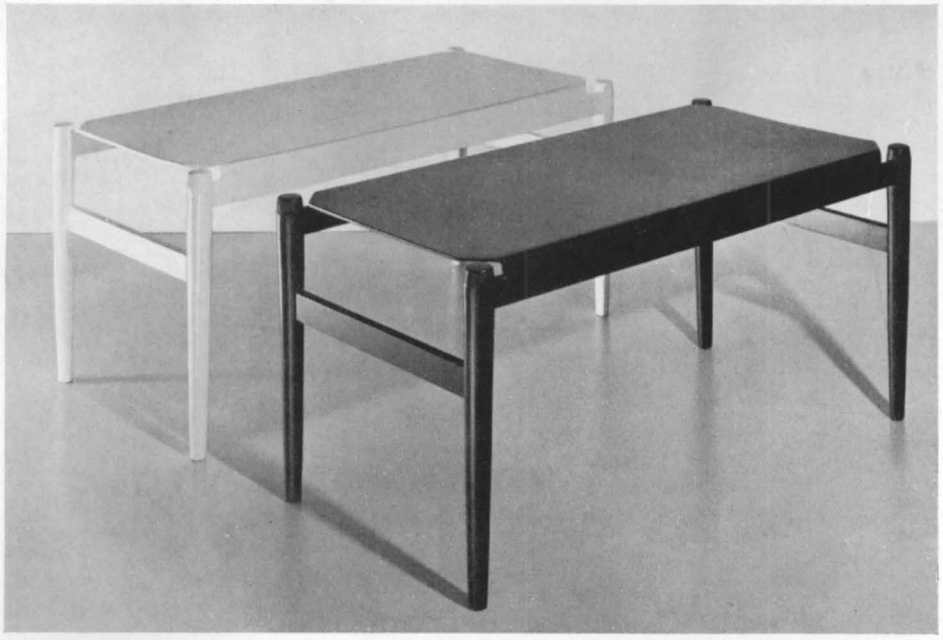


170 I.A.I. DESIGN DIVISION 1954 Japan
Shelf with metal frame and wooden tops
Regal mit Metallgestell und Holzplatten
Etagère avec piètement en métal et dessus en bois
Industrial Arts Institute

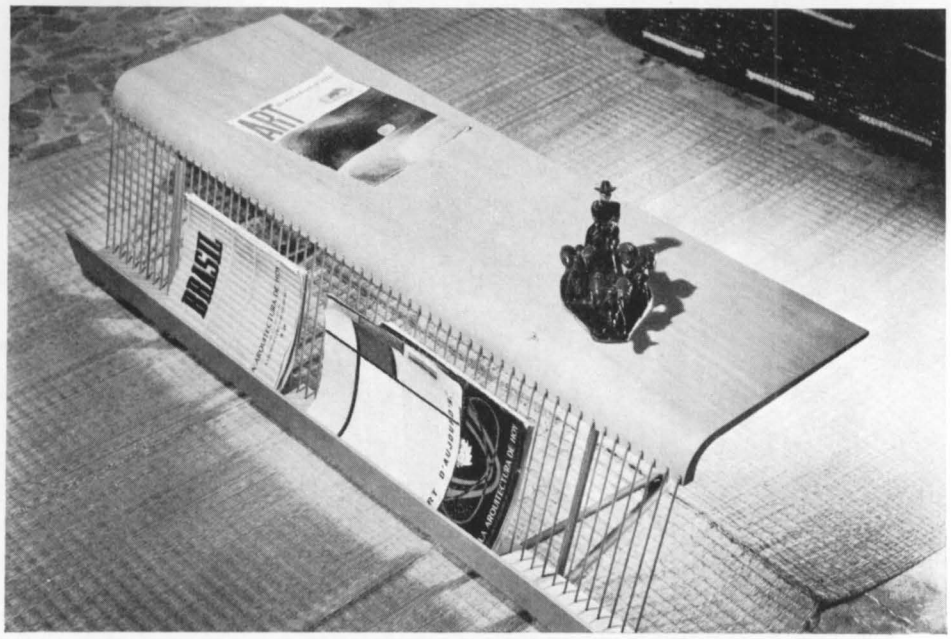
171 WARREN NARDIN and ALBERT RADOCZY U.S.A.
Coffee table with chrome-plated steel frame and two-colored formica top
Teetisch mit verchromtem Stahlgestell und zweifarbiger Kunststoffplatte
Table basse avec piètement en acier chromé et dessus en matière plastique bicolore
Habitat

172 DARRELL LANDRUM U.S.A.
Coffee table with walnut base and slate top
Teetisch mit Gestell aus Nußbaum und Schieferplatte
Table basse avec piètement en noyer et dessus en ardoise
Avard

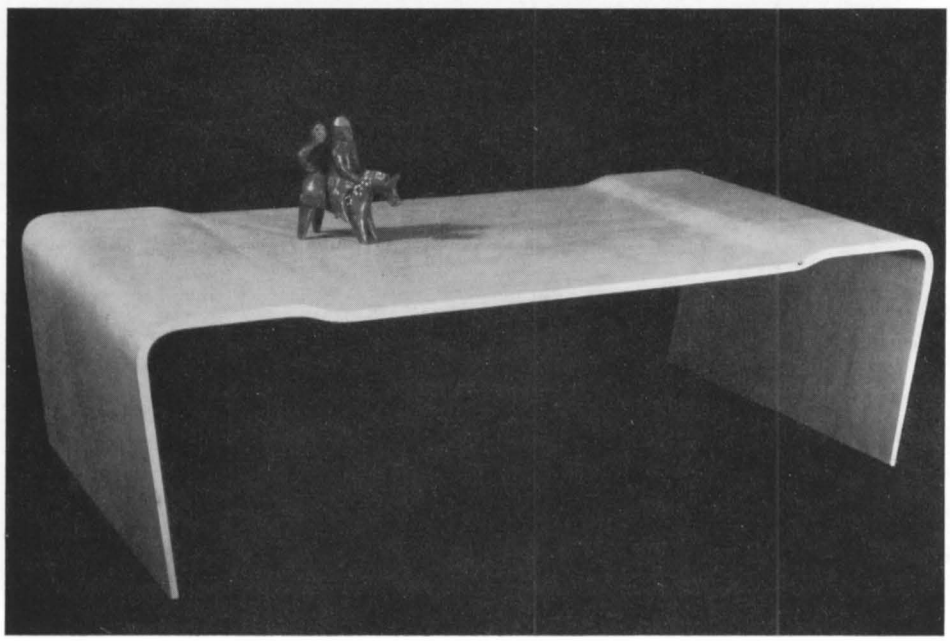
173 WARREN NARDIN and ALBERT RADOCZY U.S.A.
Coffee table with chrome-plated square tubing metal base and colored formica top
Teetisch mit Vierkantrohrgestell und mehrfarbiger Kunststoffplatte
Table basse avec piètement en tubes de métal carré et dessus en matière plastique en différentes couleurs
Habitat



174 HEIN STOLLE Netherlands
Coffee table with wooden frame and plywood top
Teetisch mit Holzgestell und Sperrholzplatte
Table basse avec piètement en bois et dessus en contreplaqué
De Bijenkorf

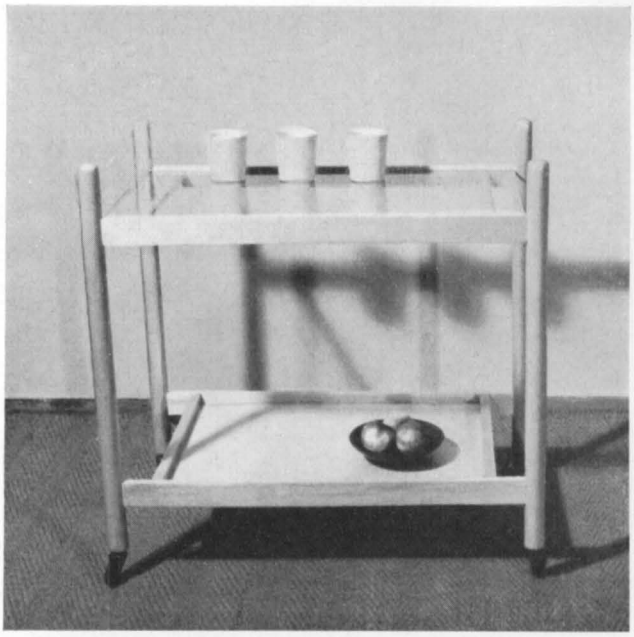


175 JOAQUIM TENREIRO Brazil
Bench and magazine rack with steel tube base
Bank und Zeitschriftenständer mit Stahlrohrgestell
Banc et casier à journeaux avec piètement en tubes d'acier
Moveis Tenreiro



176 JOAQUIM TENREIRO Brazil
Table in bent wood
Bugholztisch
Table en bois façonné
Moveis Tenreiro

177 DIRK VAN SLIEDREGT Netherlands
Teawagon with wooden frame
Servierwagen mit Holzgestell
Table roulante avec piètement en bois
Jonkers



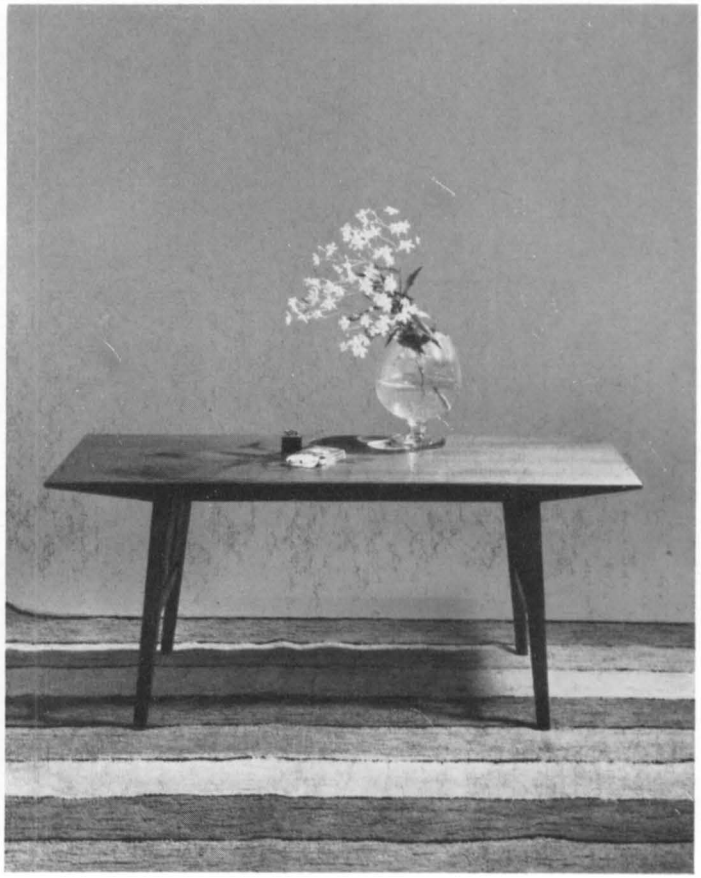
178 LEWIS L. SALTON U.S.A.
Teawagon with iron frame and heatable glass top
Servierwagen mit Eisengestell und heizbarer Glasplatte
Table roulante avec piètement en fer et plaque chauffante en verre
Salton

179 LEWIS L. SALTON U.S.A.
Teawagon with chrome-plated steel tube frame and heatable glass top
Servierwagen mit verchromtem Stahlrohrgestell und heizbarer Glasplatte
Table roulante avec piètement en tubes d'acier chromé et plaque chauffante en verre
Salton

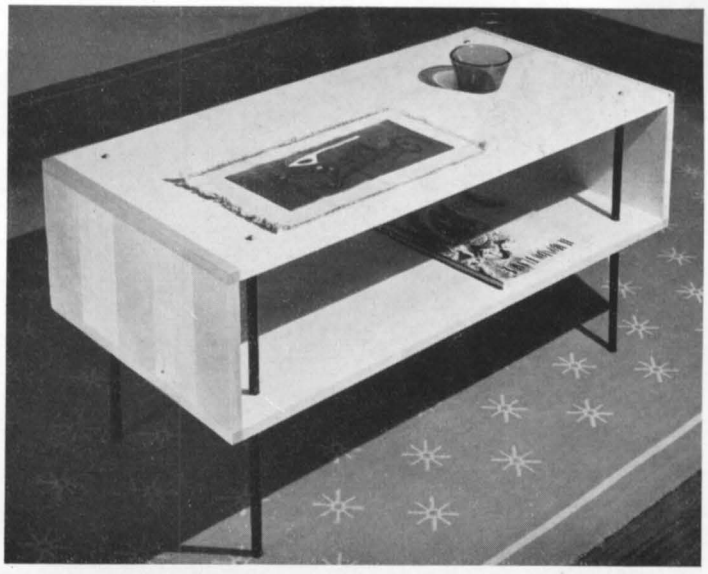
▲ 180 I.A.I. DESIGN DIVISION Japan
Industrial Arts Institute

▼ 181 NK DESIGN STUDIO Sweden
Nordiska Kompaniet

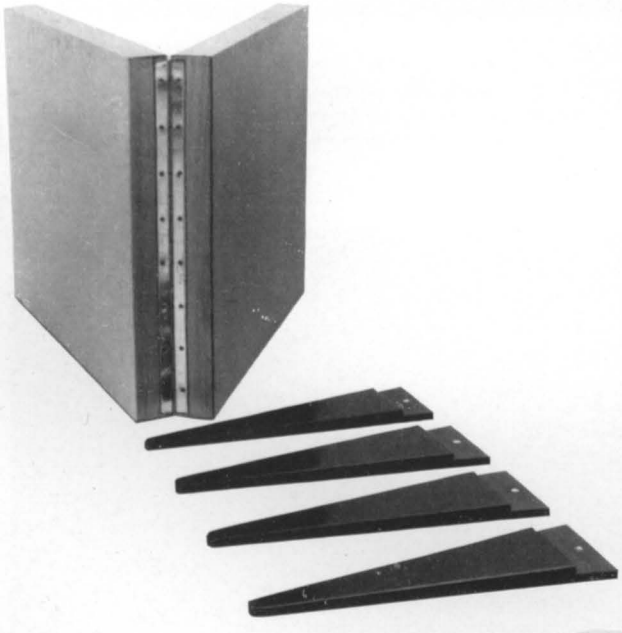
▼ 182 DAVID ROSEN Sweden
Nordiska Kompaniet

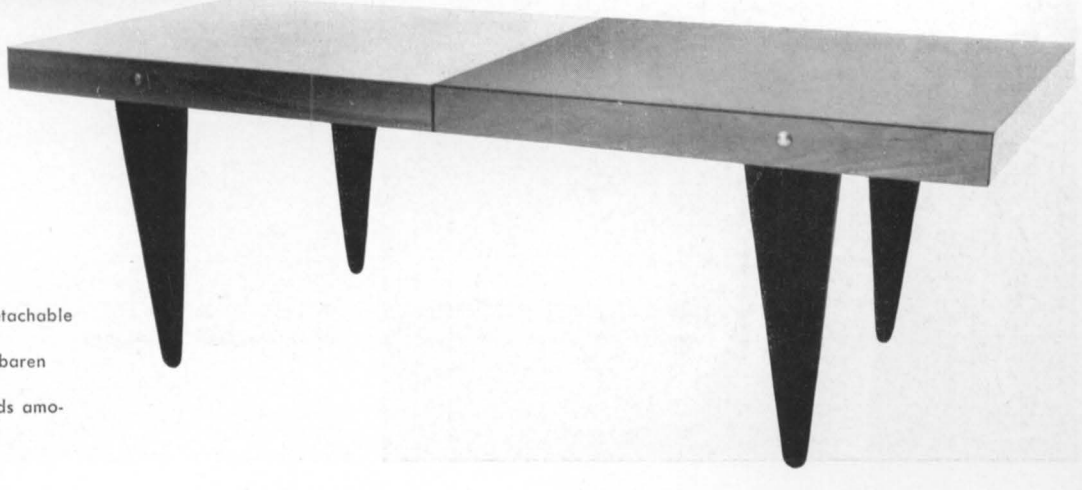


183 D. HUIZER Netherlands
Table with steel tube legs
Tisch mit Bücherablage und Stahlrohrbeinen
Table avec pieds en tubes d'acier
de Waijer

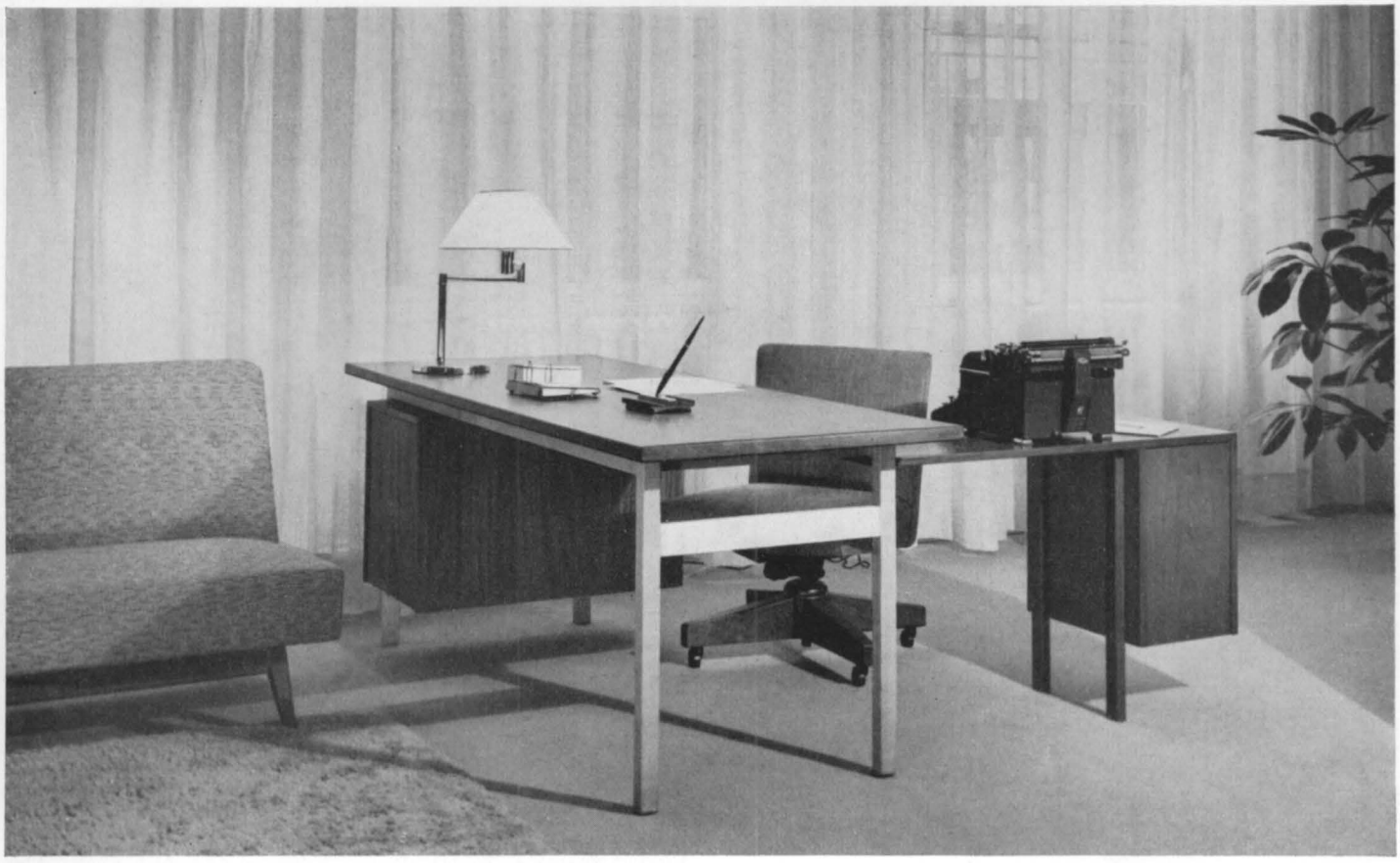


184 C. BRAAKMAN Jr. 1954 Netherlands
Table with wooden frame and top
Tisch mit Holzgestell und -Platte
Table avec piètement et dessus en bois
UMS





185+186 CARL AUBÖCK Austria
Folding table in wood with detachable legs
Klapptisch in Holz mit abnehmbaren Beinen
Table pliante en bois avec pieds amovibles
Carl Auböck

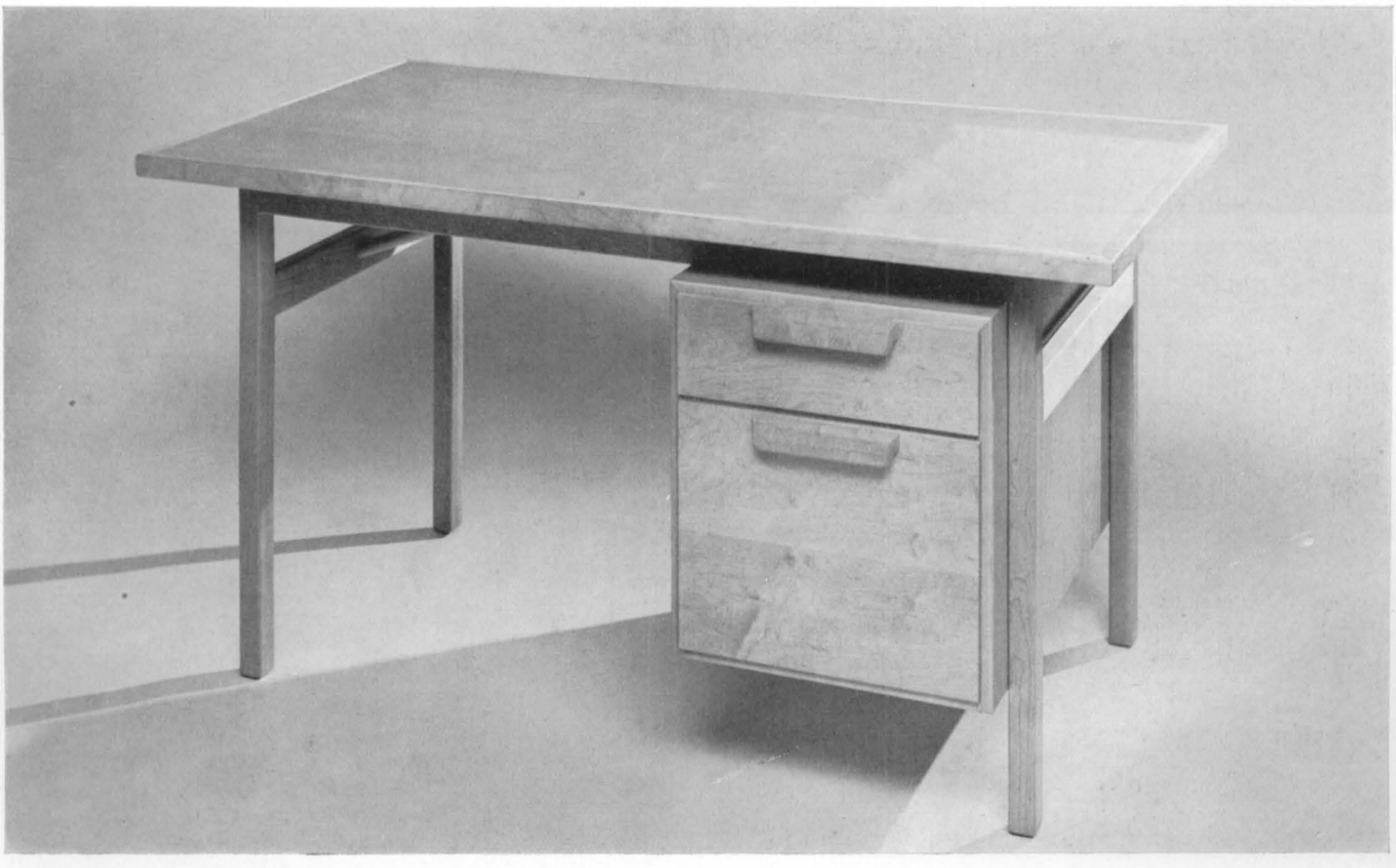


187 JENS RISOM U.S.A.
Secretarial desk with side unit in birch and walnut
Schreibtisch mit seitlichem Schreibmaschinentisch in Birke und Nußbaum
Bureau et table dactylo en bouleau et noyer
Jens Risom Design

188 C. BRAAKMAN Jr. Netherlands
Desk and chair with bent wood frame
Schreibtisch und Stuhl mit Biegeholzgestell
Bureau et chaise avec armature en bois façonné
UMS

189+190 JENS RISOM U.S.A.

Desks in walnut and birch with attached drawers
Schreibtische in Nußbaum und Birke mit Schubladenkästen
Bureaux en bouleau ou noyer avec tiroirs attenants
Jens Risom Design

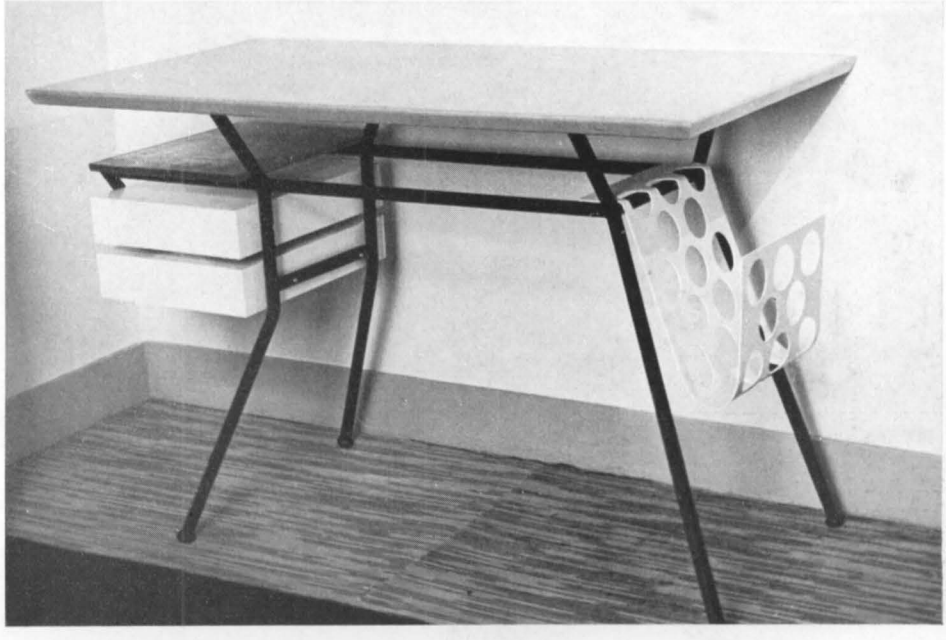


191 ROBIN DAY Great Britain
S. Hille

192 ROBIN DAY Great Britain
S. Hille

193 ROBIN DAY Great Britain
S. Hille

194 I. A. I. DESIGN DIVISION Japan
Industrial Arts Institute



195 ROB PARRY 1954 Netherlands
Meubelindustrie Gelderland

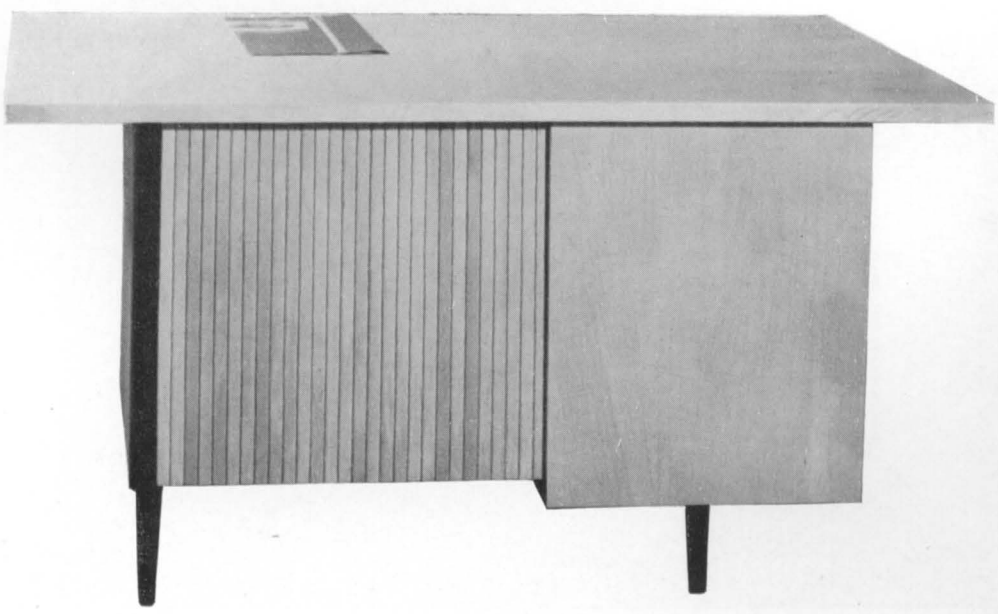
196 ERIC LEMESRE and WILLY VAN DER MEEREN
Belgium
Tubax

197 JENS RISOM U.S.A.

Secretarial desk with side unit in birch and walnut
Schreibtisch mit seitlichem Schreibmaschinentisch in Birke und Nußbaum
Bureau et table dactylo en bouleau et noyer
Jens Risom Design

198 FLORENCE KNOLL U.S.A.

Desk with square tubing metal base and attached drawers
Schreibtisch mit Vierkantrohr-Metallgestell und Schubladenkästen
Bureau avec piètement en tubes de métal carrés et tiroirs attenants
Knoll



199 ERIC LEMESRE Belgium

Desk with wooden base and top
Schreibtisch mit Holzgestell und -Platte
Bureau avec piètement et dessus en bois
Eric Lemesre

200 GEORG LEOWALD Germany
Table with chrome-plated steel tube frame and plastic covered steel top
Tisch mit verchromtem Stahlrohrgestell und Stahlplatte mit Kunststoffüberzug
Table avec piètement en tubes d'acier chromé et dessus en acier recouvert de matière plastique
Pohlschröder

201 GEORG LEOWALD Germany
Desk with chrome-plated steel tube frame and attached drawer
Schreibtisch mit verchromtem Stahlrohrgestell und Schubladenuntersatz
Bureau avec piètement en tubes d'acier chromé et tiroirs attenants
Pohlschröder

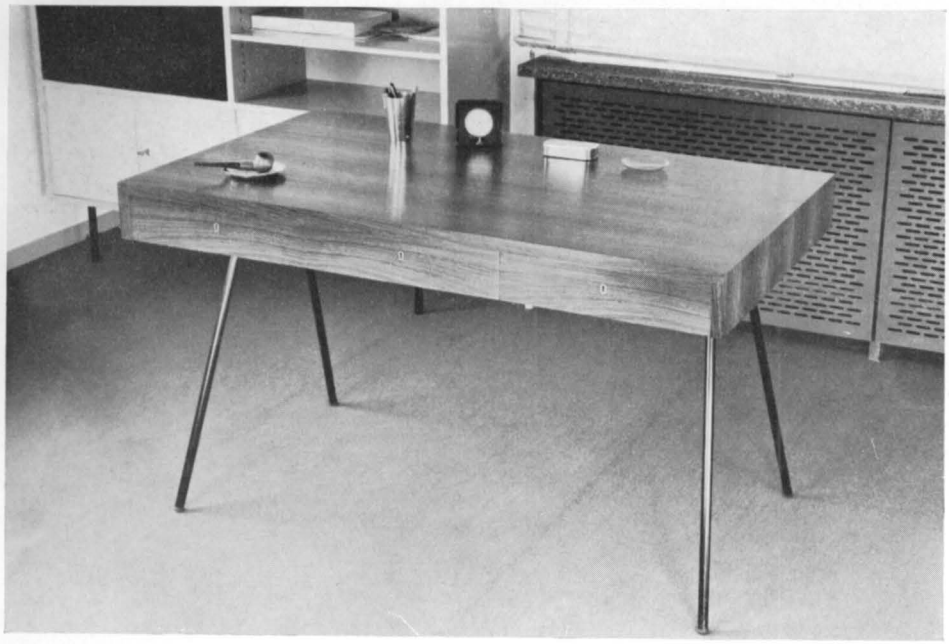
202 GEORG LEOWALD Germany
Desk with chrome-plated steel tube frame and attached drawers
Schreibtisch mit verchromtem Stahlrohrgestell und Schubladenuntersätzen
Bureau avec piètement en tubes d'acier chromé et tiroirs attenants
Pohlschröder

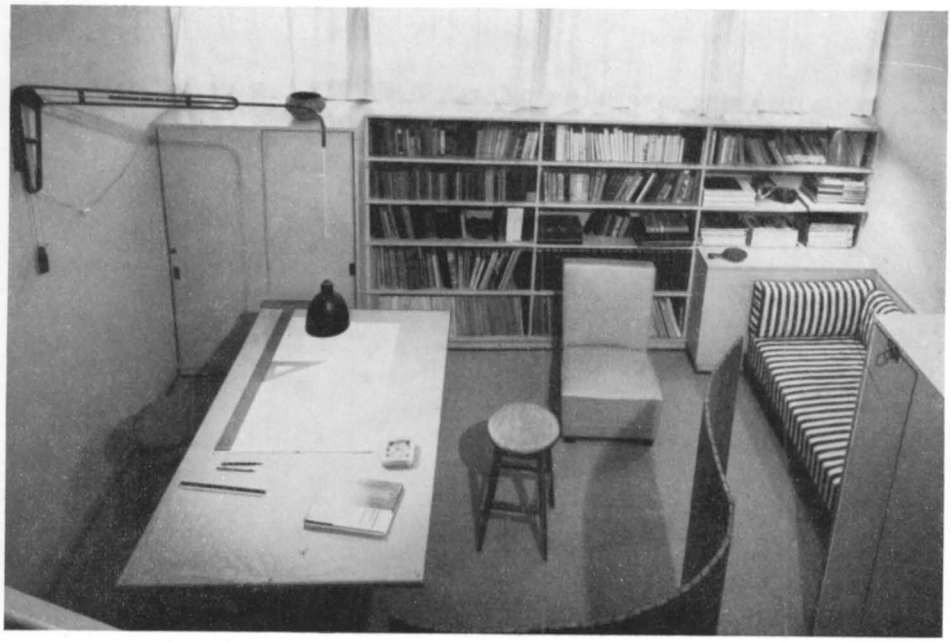
203 GEORG LEOWALD Germany
Office with desks
Büro mit Schreibtischen
Office avec bureaux
Pohlschröder

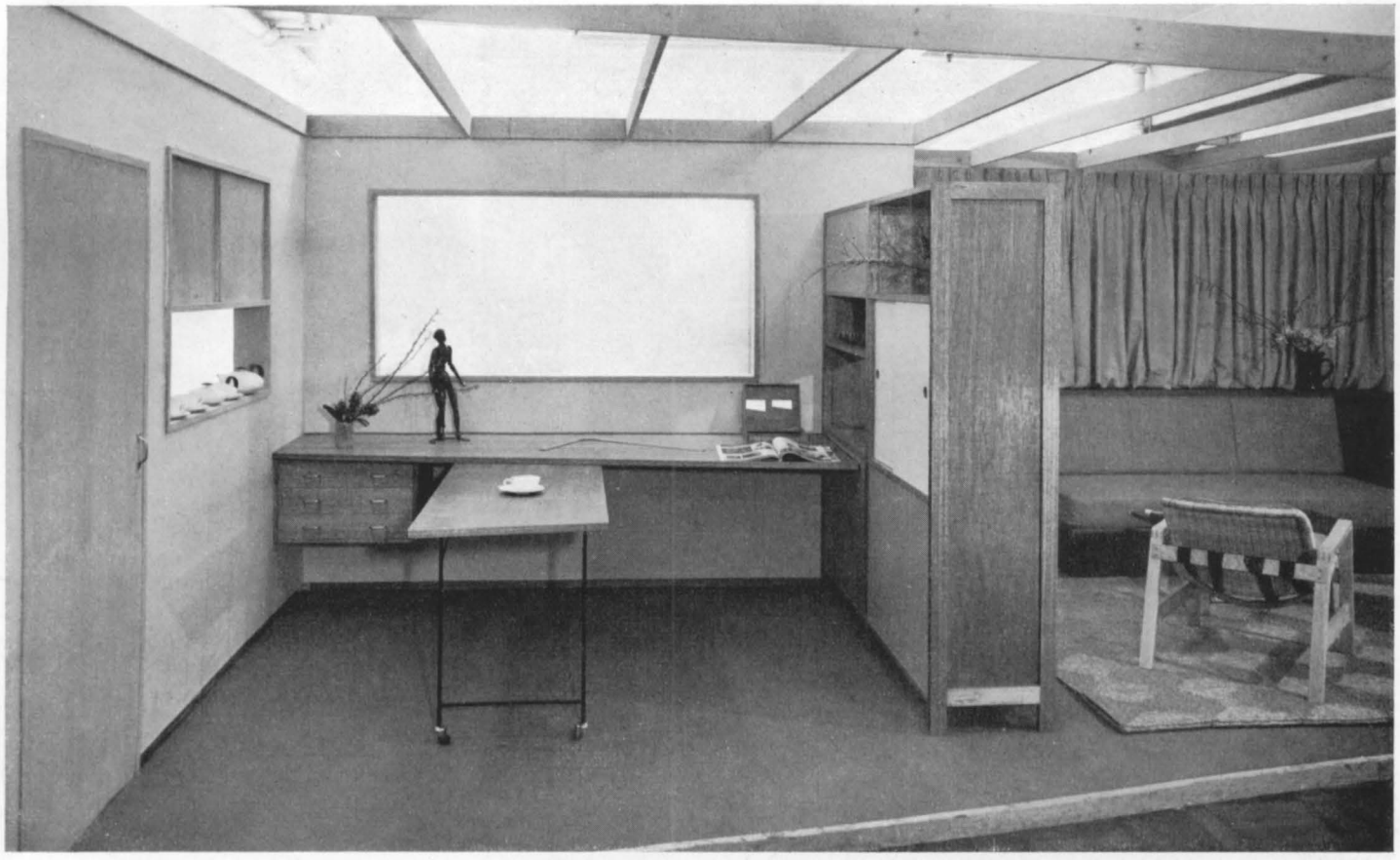
204 GEORG LEOWALD Germany
Table with steel legs and plastic covered steel top
Tisch mit Stahlbeinen und kunststoffüberzogener Stahlplatte
Table avec pieds en acier et dessus en acier recouvert de matière plastique
Pohlschröder

205 HERBERT HIRCHE 1954 Germany
Desk in rosewood with steel tube frame
Schreibtisch in Palisander mit Stahlrohrgestell
Bureau en palissandre avec pieds en tubes d'acier
Stuttgarter Akademie-Werkstätten

206 ITALO EUGENIO MAURO Brazil
Studio with cabinet wall and book shelves
Atelier mit Schrankwand und Bücherregalen
Studio avec placard et bibliothèque



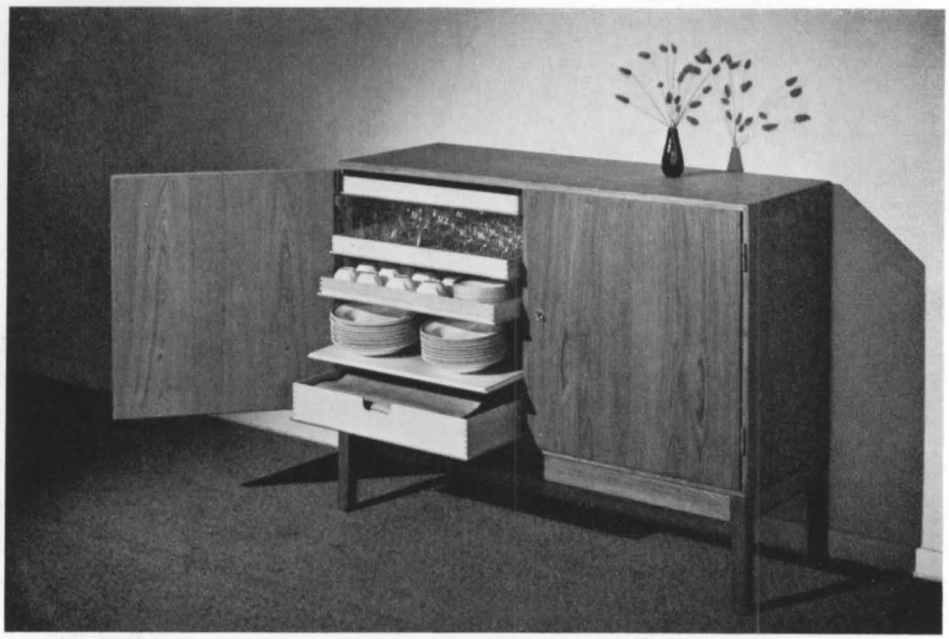




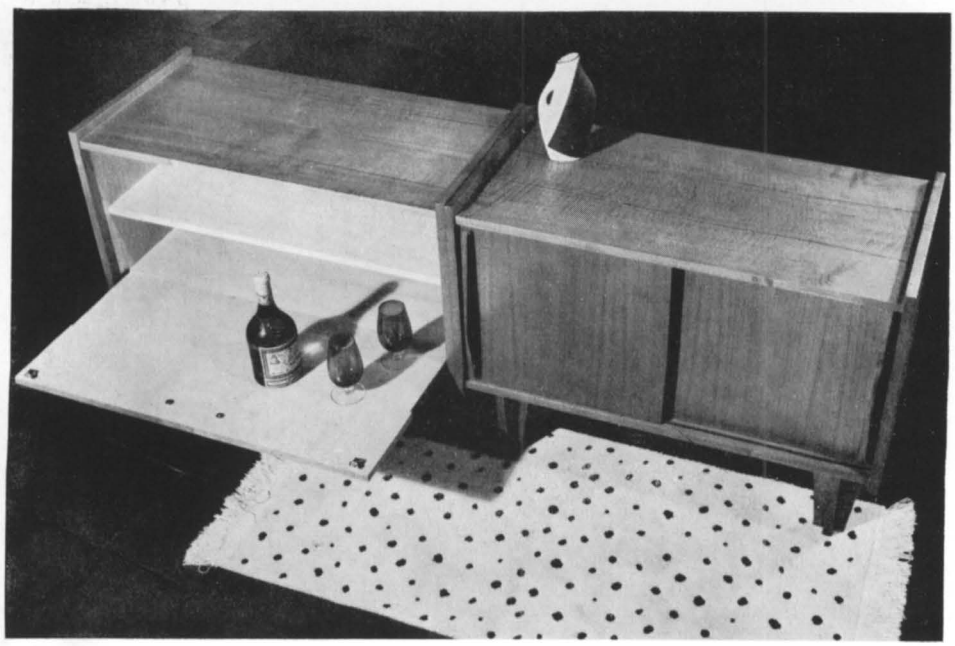
207 I. A. I. DESIGN DIVISION Japan
Working area
Arbeitsplatz
Studio
Industrial Arts Institute

208 HERBERT HIRCHE 1954 Germany
Desk with steel tube frame and removable wooden top
Zeichentisch mit Stahlrohrgestell und abnehmbarer Holzplatte
Bureau avec piètement en tubes d'acier et dessus amovible en bois
Formtex

209 ALAIN RICHARD France
Sideboard in ash with mahogany front
Anrichte in Esche mit Vorderseite in Mahagoni
Bahut en frêne avec façades en acajou
Charron



210 BØRGE MOGENSEN Denmark
Sideboard with drawers
Anrichte mit Schubladen
Bahut à tiroirs
Faellesforeningen



211 ERIC LEMESRE Belgium
Bar cabinet and cabinet in teak
Barschrank und Anrichte in Teakholz
Meuble-bar et meuble de rangement en teck
J. P. Neirinck

212 ROBIN DAY Great Britain
Sideboard with sliding doors
Anrichte mit Schiebetüren
Bahut à portes coulissantes
S. Hille

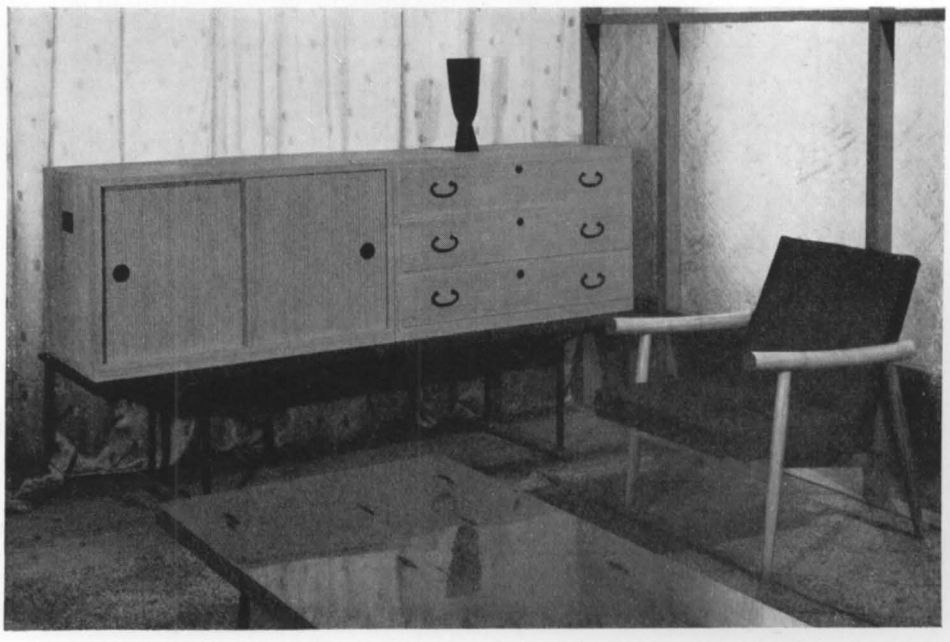
213 RENE JEAN CAILLETTE France
Chest of drawers with dressing table
Kommode mit Toilettenschublade
Commode avec tiroir coiffeuse
Charron

214 C. BRAAKMAN JR. Netherlands
UMS

215 NK DESIGN STUDIO Sweden
Nordiska Kompaniet

216 JENS RISOM U.S.A.
Jens Risom Design

217 JENS RISOM U.S.A.
Drawer chest unit
Anbaukommoden
Commodes à tiroirs
Jens Risom Design



218 I.A.I. DESIGN DIVISION Japan
Cabinet and drawer chest
Anrichte und Kommode
Meuble de rangement et commode à tiroirs
Industrial Arts Institute

219 ISAMU KENMOCHI Japan

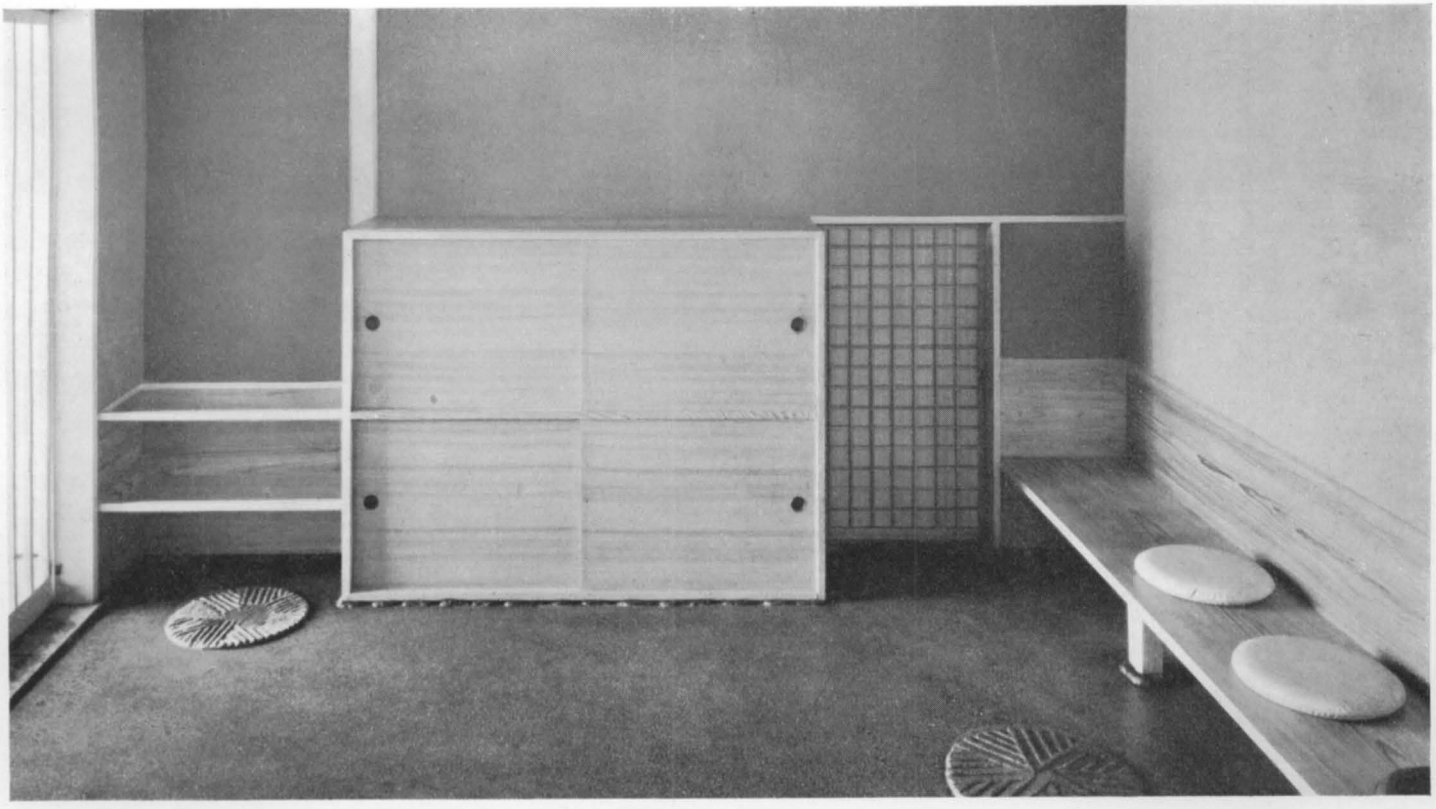
Storage cabinets and bench base with iron rod frame
Schrankelemente mit Untergestellen aus Rundeisen
Meuble de rangement, étagère et table basse, piètement en fer rond
Samyo-Kogyo Furniture

220 WILLY VAN DER MEEREN Belgium

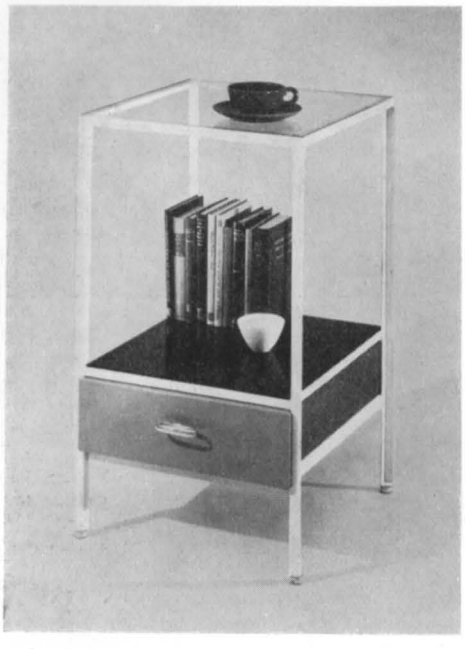
Cabinet with sliding doors and steel tube base
Anrichte mit Schiebetüren und Stahlrohrgestell
Meuble de rangement avec portes coulissantes et piètement en tubes d'acier
Tubax

221 Living room Japan
Wohnraum
Pièce de séjour

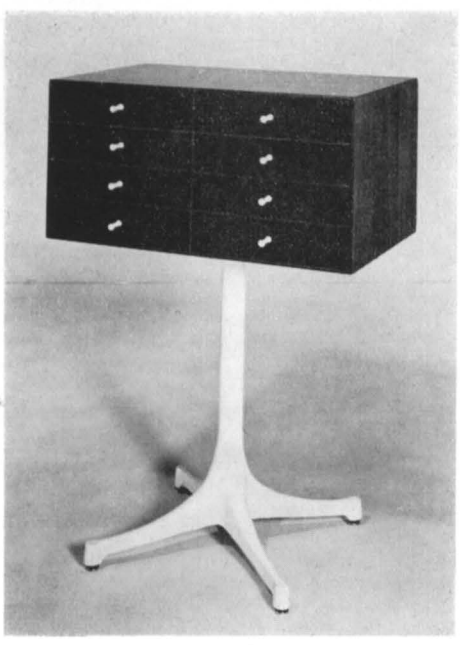
222 SUTEMI HORIGUTI Japan
Living room
Wohnraum
Pièce de séjour



223 GEORGE NELSON U.S.A.
Cabinet with angle-iron frame and plastic top
Kästchen mit Gestell aus Winkeleisen und Kunststoffplatte
Petite commode à tiroir avec piètement en fer équerre et dessus en matière plastique
Herman Miller Furniture



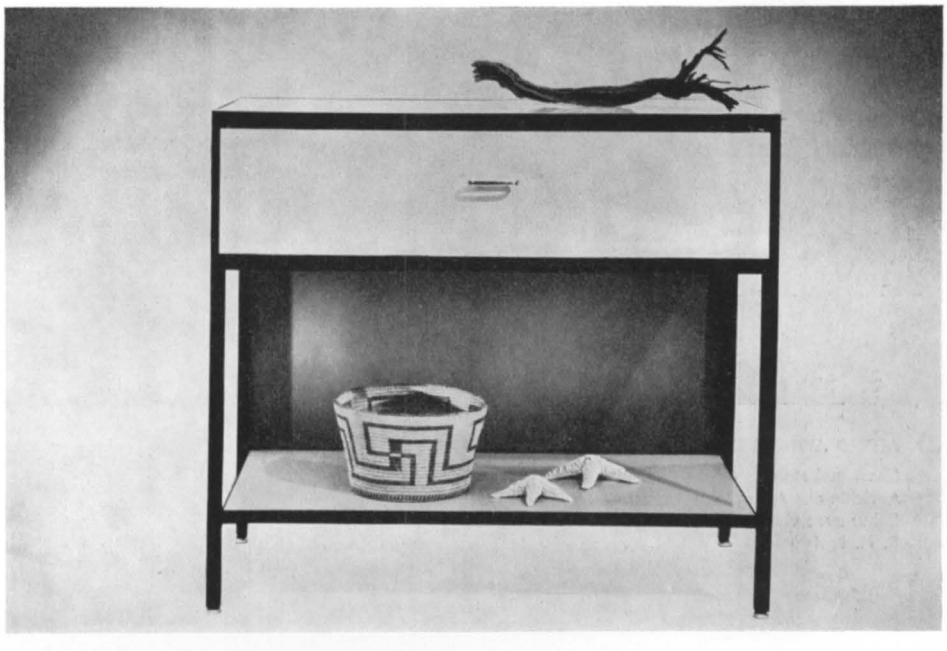
224 GEORGE NELSON U.S.A.
Cabinet with angle-iron frame and glass top
Kästchen mit Gestell aus Winkeleisen und Glasplatte
Petite commode à tiroir avec piètement en fer équerre et dessus en verre
Herman Miller Furniture



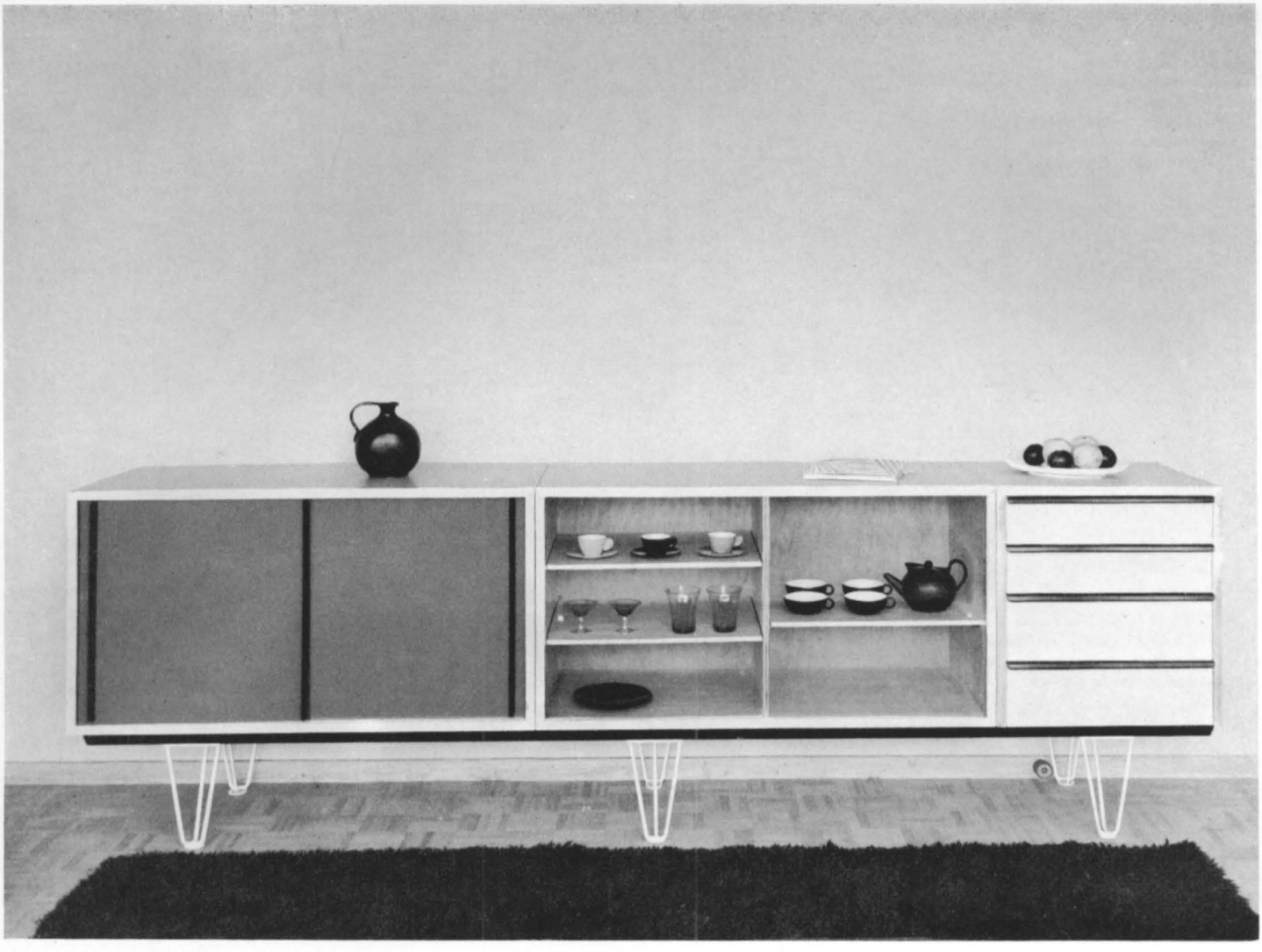
225 GEORGE NELSON U.S.A.
Drawer chest with cast aluminum base
Kommode mit Gußaluminiumsockel
Petite commode à tiroirs avec piètement en aluminium
Herman Miller Furniture

226 GEORGE NELSON U.S.A.
Drawer chest with angle-iron frame and glass top
Kommode mit Gestell aus Winkeleisen und Glasplatte
Commode à tiroirs avec piètement en fer équerre et dessus en verre
Herman Miller Furniture

227 GEORGE NELSON U.S.A.
Chest with angle-iron frame
Kommode mit Gestell aus Winkeleisen
Commode avec piètement en fer équerre
Herman Miller Furniture

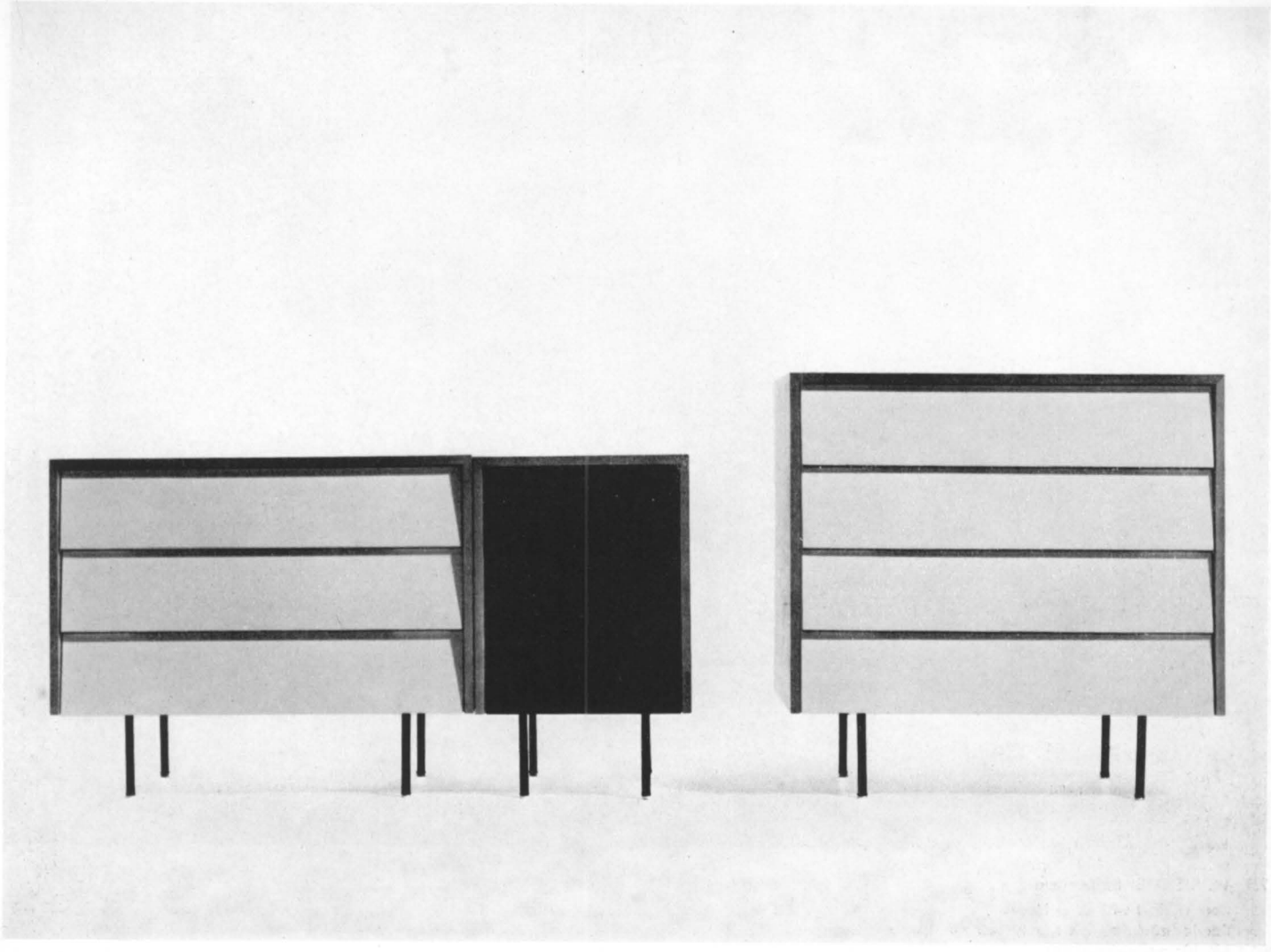


228 GEORGE NELSON U.S.A.
Drawer chest with angle-iron frame
Kommode mit Gestell aus Winkeleisen
Commode à tiroirs avec piètement en fer équerre
Herman Miller Furniture



229 ALFRED ALTHERR Switzerland

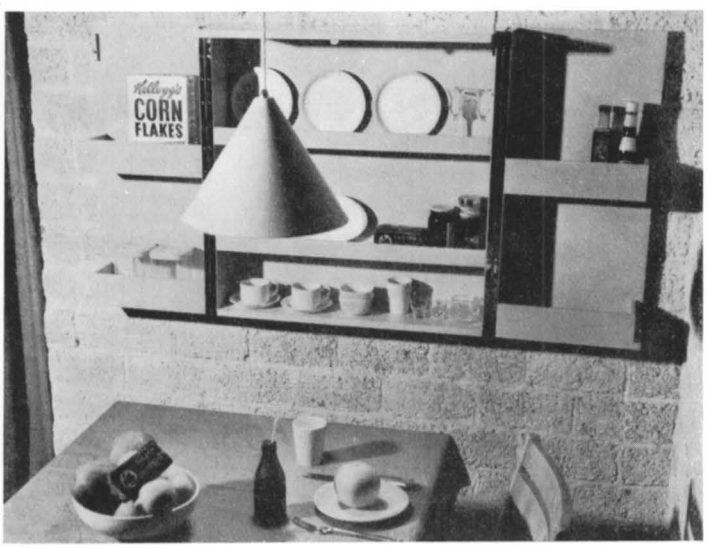
Chest and storage units with bench base
Anrichte aus Anbauelementen und Untergestell
Bahut avec vitrine, piètement en métal
K. H. Frei



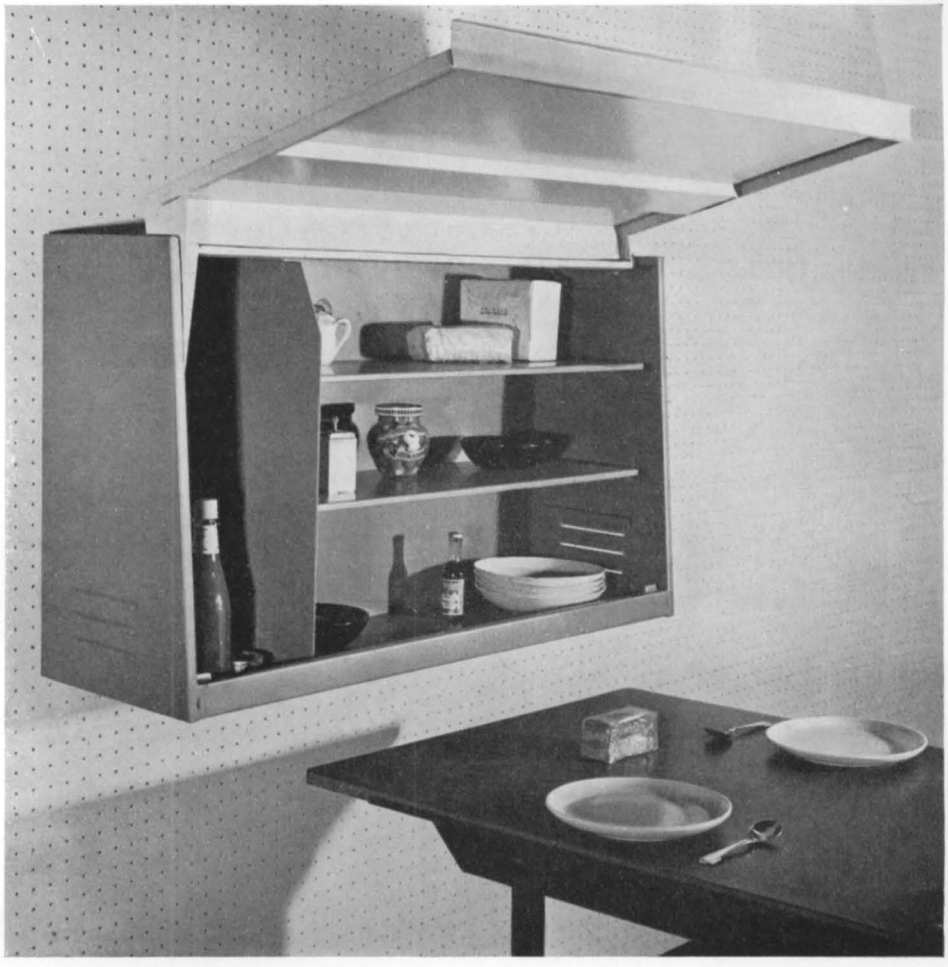
230 FLORENCE KNOLL U.S.A.

Drawer chests with metal legs
Kommoden mit Metallbeinen
Commodes à tiroirs avec pieds en métal
Knoll

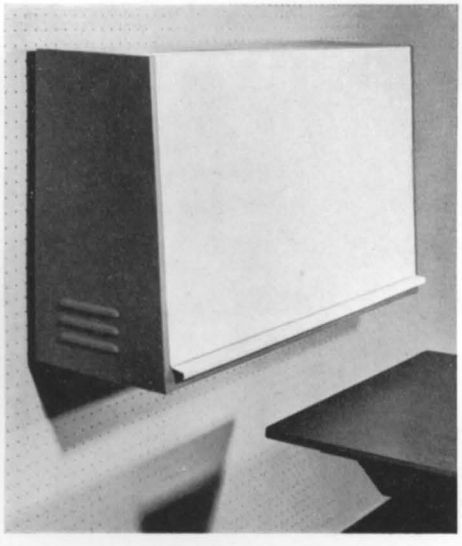
231 W. KIENZLE Switzerland
Boot cabinet with drop leaves
Schuhschränkchen mit Kipptüren
Meuble porte-chaussures
Wohnhilfe



232 H. STOLLE Netherlands
Wall cabinet
Wandschrank
Meuble de rangement
De Bijenkorf

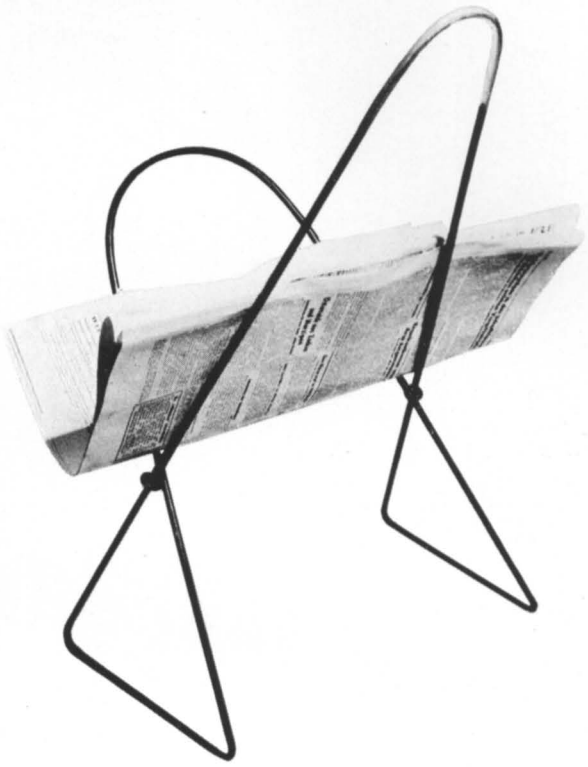


233+234 FRISO KRAMER 1954 Netherlands
Wall cabinet in metal
Wandschrank mit Metallgehäuse
Meuble de rangement en métal
De Bijenkorf



235 CARL AUBÖCK Austria

Magazine rack in iron and brass tubes
Zeitungsständer aus Eisen und Messingrohr
Casier à journeaux en fer et tubes de laiton
Carl Auböck



236 HANS-AGNE JAKOBSSON Sweden

Flower case
Blumenständer
Vasque à fleurs avec piètement en métal
Jakobsson

237+238 CARL AUBÖCK Austria

Magazine racks with brass tubes and leather
Zeitungsständer aus Messingrohr und Lederbezug
Casiers à journeaux avec tubes de laiton et garniture en cuir
Carl Auböck

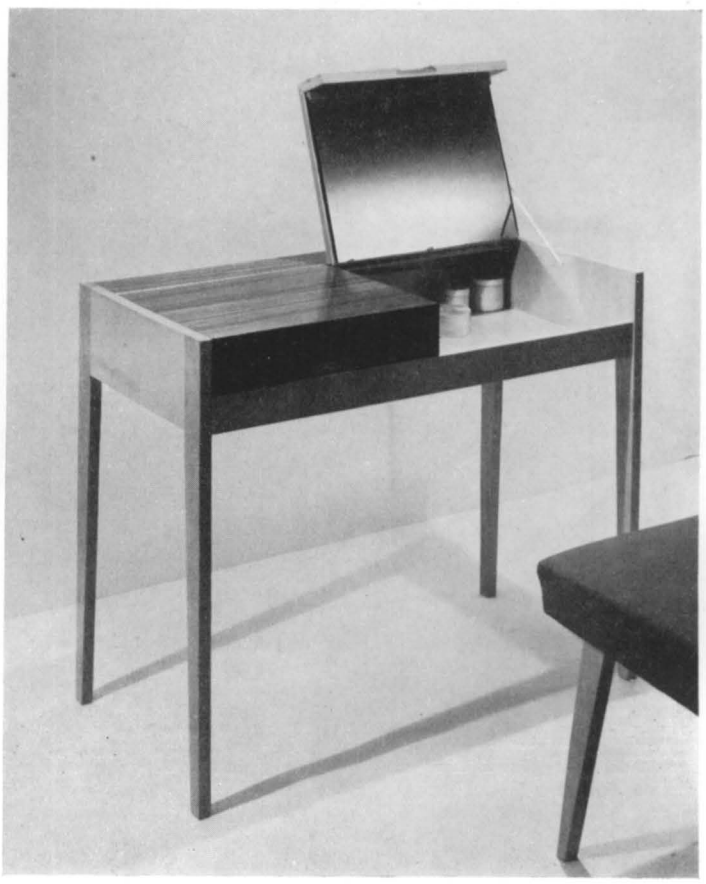
239 DARELL LANDRUM U.S.A.
Avard

240 PAUL BRIDSON Great Britain
Kandya

CABINETS AND VANITIES
SCHRÄNKE UND TOILETTENTISCHE
MEUBLES ET COMMODES COIFFEUSES

241 A. A. PATIJN Netherlands
Zijlstra's Meubelfabriek

242 ROBIN DAY Great Britain
S. Hille



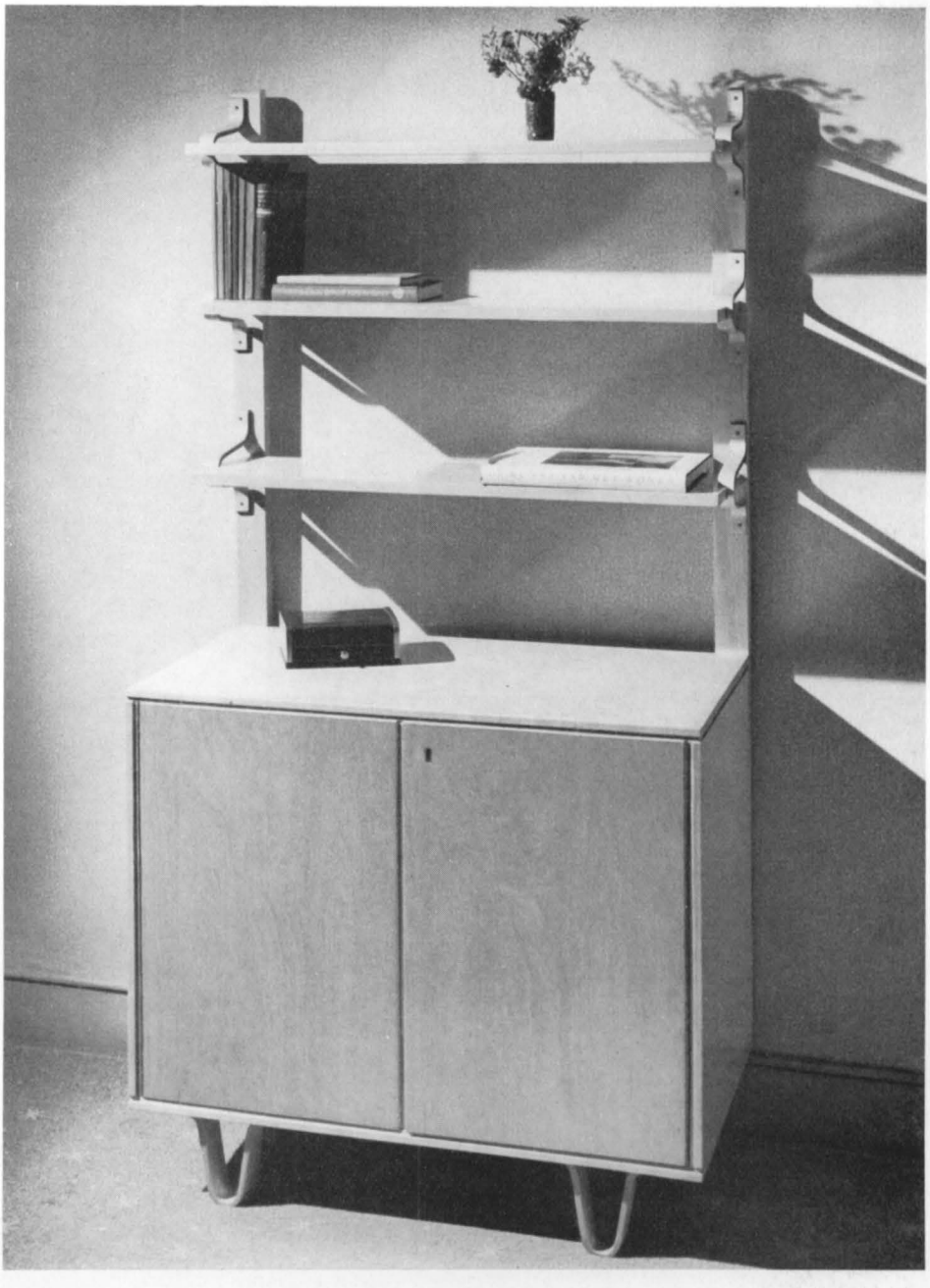
243—245 PAUL McCOBB 1954 U.S.A.

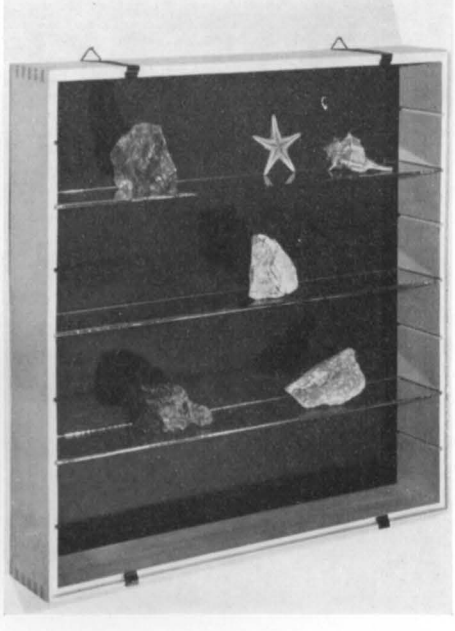
Chest-cabinet, drawer chest and bar unit with rectangular brass legs
Schrank, Kommode und Barschrank mit Füßen und Kanten aus winkelförmigem Messing
Buffet, commode à tiroirs et meuble-bar avec piètement en laiton rectangulaire
Sacks and Sons

246—248 HOLGER NILSSON Sweden
Cabinets and shelves in teak
Schränke und Regale aus Teakholz
Meubles de rangement et étagères
Bjärnums Möbelfabriker

249 ROBIN DAY Great Britain
Drop-front desk and stacking chair
Schreibschrank und Stapelstuhl
Secrétaire et chaise empilable
S. Hille

250 C. BRAAKMAN JR. Netherlands
Cabinet with bookshelf
Schrank mit Regalaufsatz
Meuble de rangement avec étagère
UMS





251 LEHNI and KELLER Switzerland
Collectors case
Vitrine
Vitrine
Wohnhilfe

252 WALTER WIRZ Switzerland

Cabinet and movable bookshelf
Schrank und Bücherregal mit verstellbaren Borden
Meubles de rangement et étagères mobiles
Walter Wirz

253 C. BRAAKMAN JR. Netherlands
Cupboard with folding doors
Anrichte mit Falttüren
Bahut avec portes pliantes
UMS

254 KATSUHEI TOYOGUCHI Japan
Cupboard
Anrichte
Buffet avec vitrine
Tendô Mokkô

255+256 HANS GUGELOT Netherlands

Demountable wardrobe cabinet in maple with steel tube construction composed of three units
Auseinandernehmbarer Kleiderschrank in Ahorn mit Stahlstützen-Konstruktion, aus drei Einheiten zusammengesetzt
Garde-robe démontable en érable, composée de trois unités, construction en tubes d'acier
Wohnbedarf

257 HANS GUGELOT Netherlands

Demountable wall cabinet combination in maple with steel tube construction. Plywood beds designed by Fred Ruf

Auseinandernehmbare Schrankwand aus Kombinationsmöbeln in Ahorn mit Stahlstützen-Konstruktion. Sperrholzbetten entworfen von Fred Ruf

Placard démontable en érable, composé de differents éléments, construction en tubes d'acier. Lits en contreplaqué dessinés par Fred Ruf

Wohnbedarf

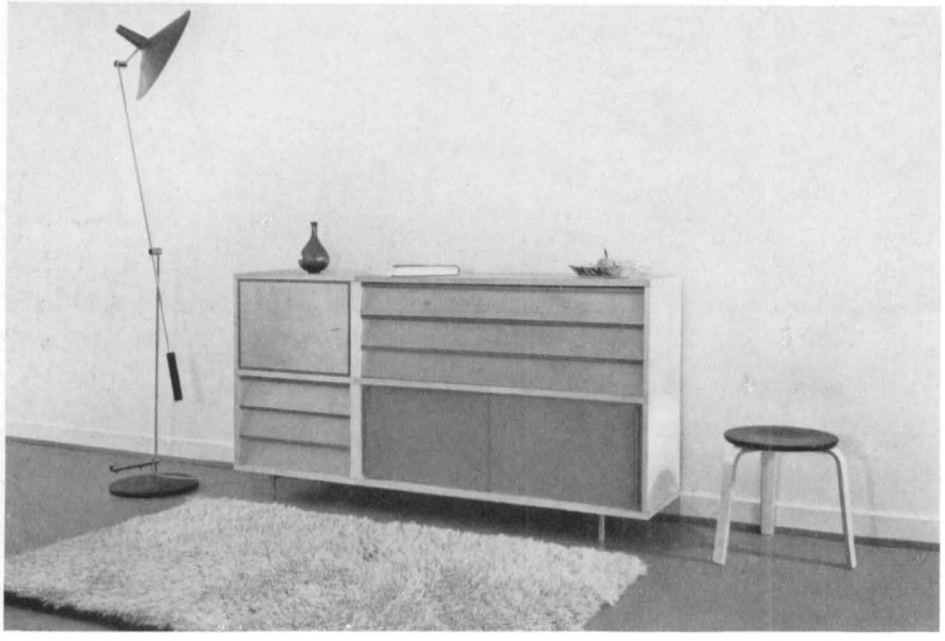
258 HANS GUGELOT Netherlands

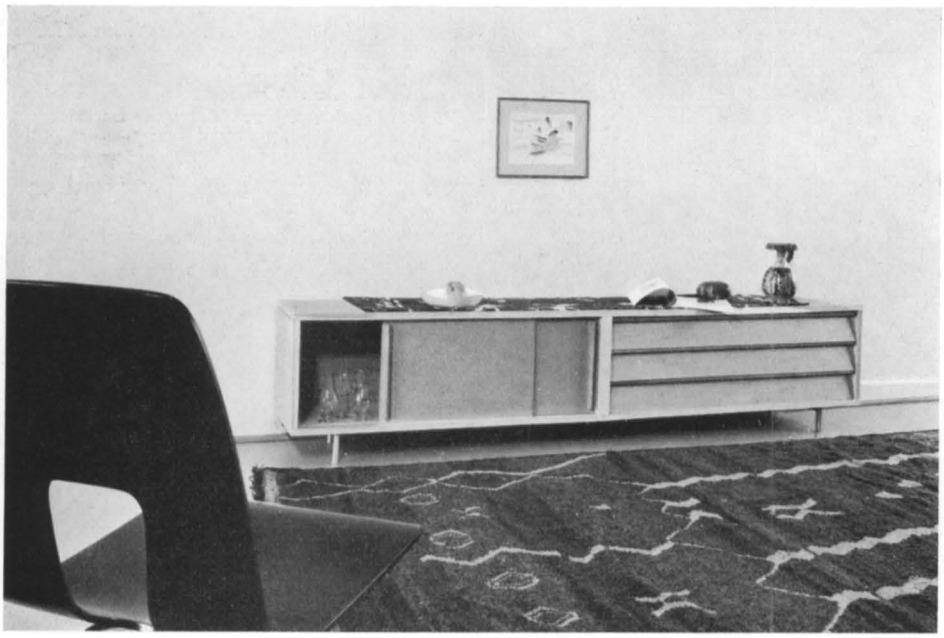
Demountable cabinet unit with Pavatex sliding doors and steel tube construction

Auseinandernehmbares Buffet aus zwei Schrankeinheiten mit Pavatex-Schiebetüren und Stahlstützen-Konstruktion

Buffet démontable, composé de deux éléments, avec portes coulissantes en Pavatex, construction en tubes d'acier

Wohnbedarf





259—261 HANS GUGELOT Netherlands

Demountables chest-cabinet units in maple composed of different elements with steel tube construction and Pavatex sliding doors

Auseinandernehmbare Kombinationsschränke aus verschiedenen Elementen mit Stahlstützen-Konstruktion und Pavatex-Schiebetüren

Meubles démontables en érable composés d'éléments differents, construction en tubes d'acier et portes coulissantes en Pavatex

Wohnbedarf

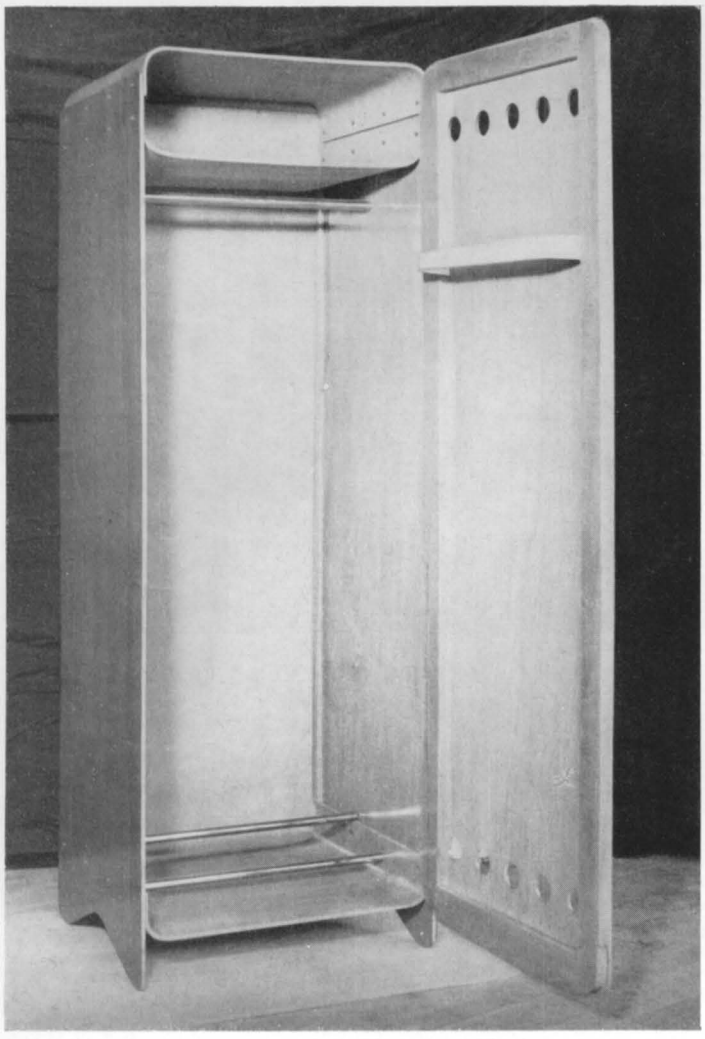
262—264 HANS GUGELOT Netherlands

Demountables cabinets in maple composed of different elements with steel tube construction and Pavatex sliding doors

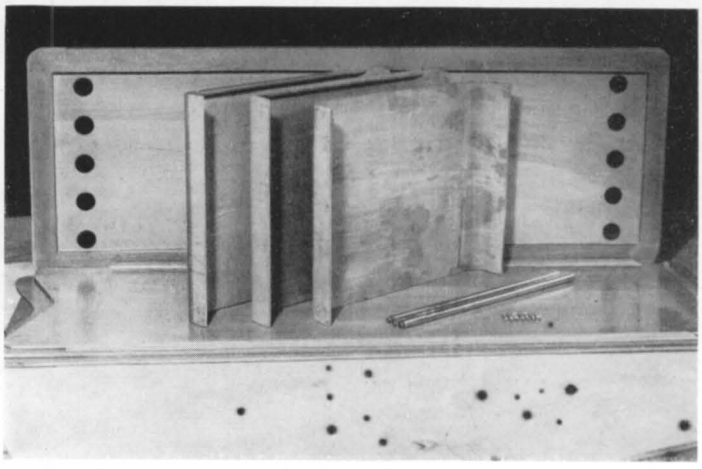
Auseinandernehmbare Schrankkombination aus verschiedenen Elementen mit Stahlstützen-Konstruktion und Pavatex-Schiebetüren

Meubles et étagères démontables en érable, composés d'éléments differents, construction en tubes d'acier, portes coulissantes en Pavatex

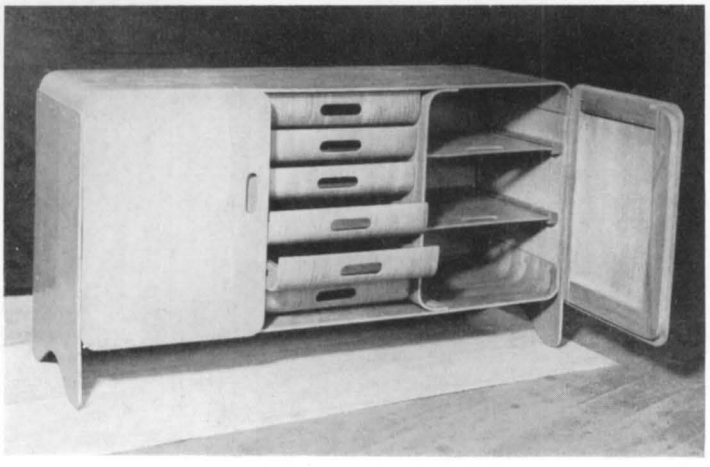
Wohnbedarf

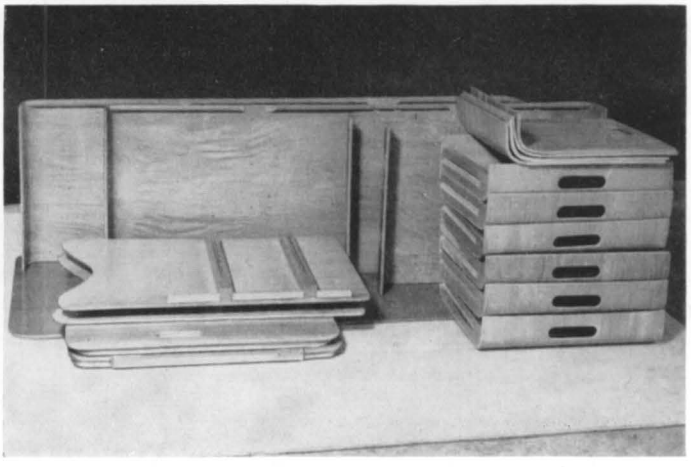


265+266 TAICHIRO NAKAI Japan
Demountable wardrobe cabinet in molded plywood
Auseinandernehmbarer Kleiderschrank aus geformtem Sperrholz
Garde-robe démontable en contreplaqué moulé
Yamada Kogyo Co.



267—268 TAICHIRO NAKAI Japan
Demountable side board in molded plywood
Auseinandernehmbare Anrichte aus geformtem Sperrholz
Bahut démontable en contreplaqué moulé
Yamada Kogyo Co.

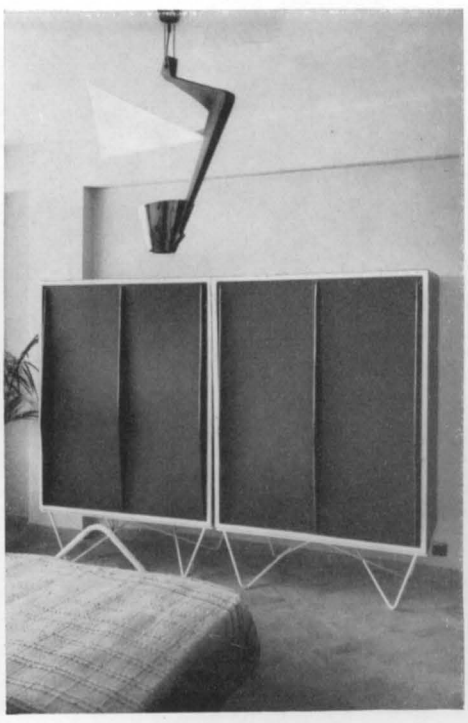




269 G. DANGLES France
Wardrobe cabinet
Kleider- und Wäscheschrank
Armoire
Charron

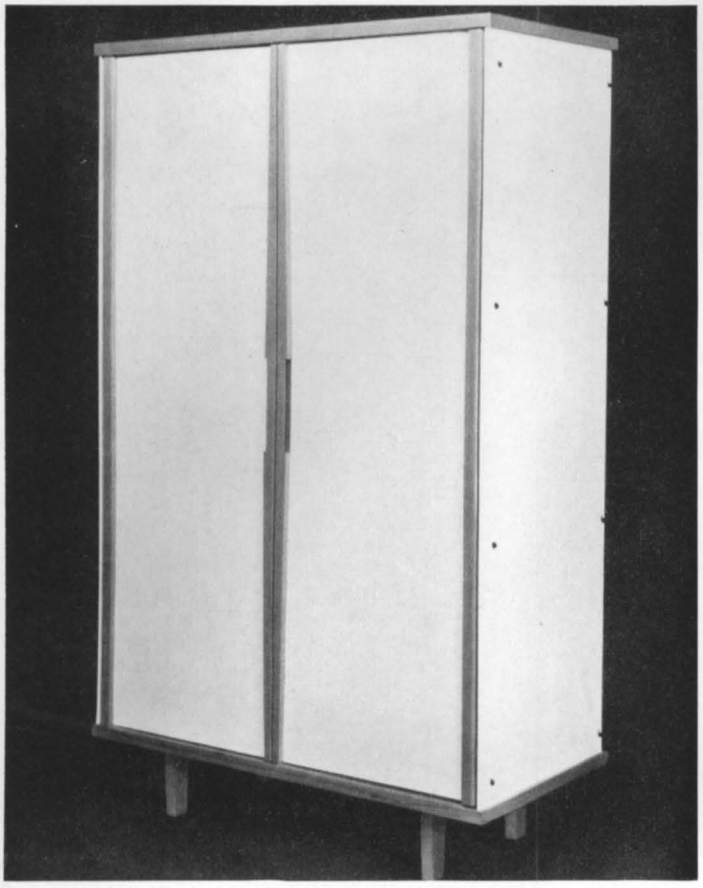
270

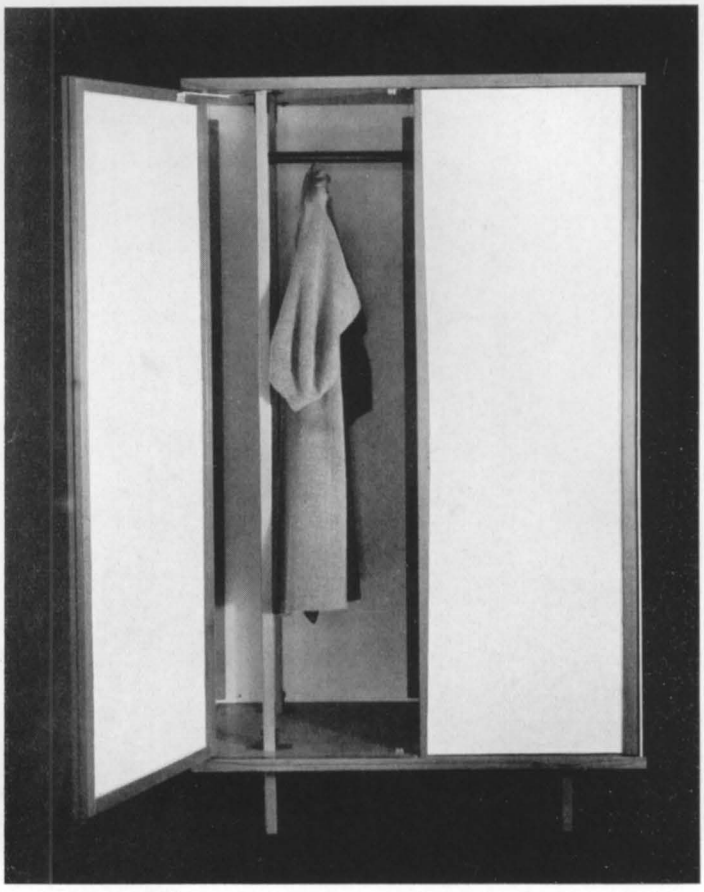
271



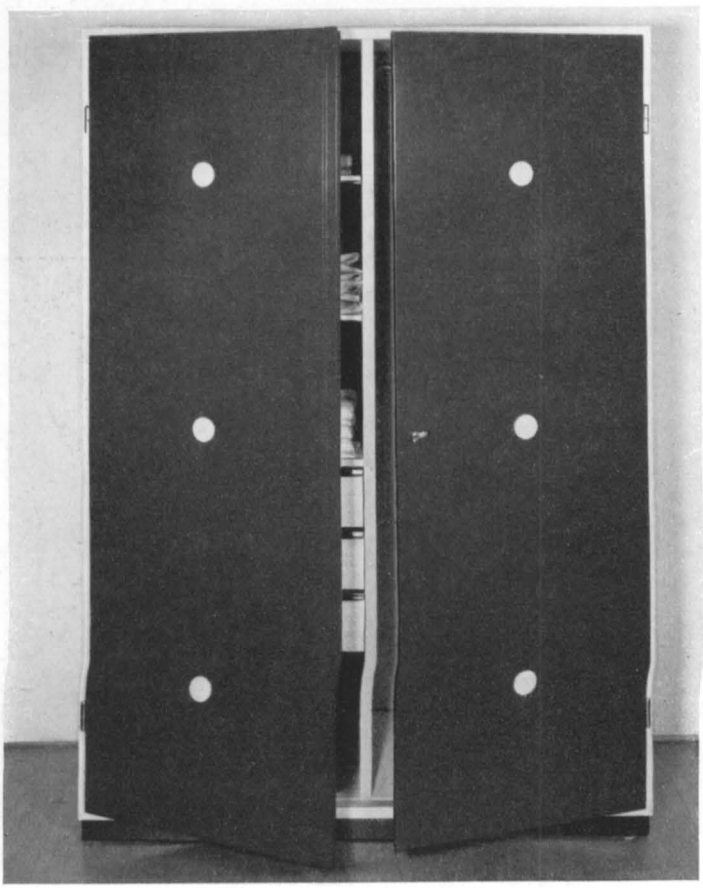
270 WILLY VAN DER MEEREN Belgium
Wardrobe cabinets
Kleider- und Wäscheschränke
Armoires de rangement
Tubax

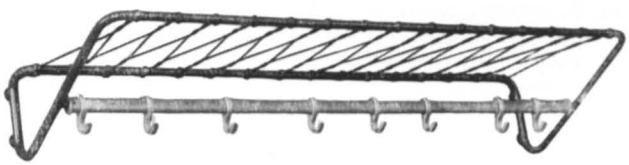
271 WILLY VAN DER MEEREN Belgium
Wardrobe cabinets
Kleiderschränke
Armoires à vêtements
Tubax





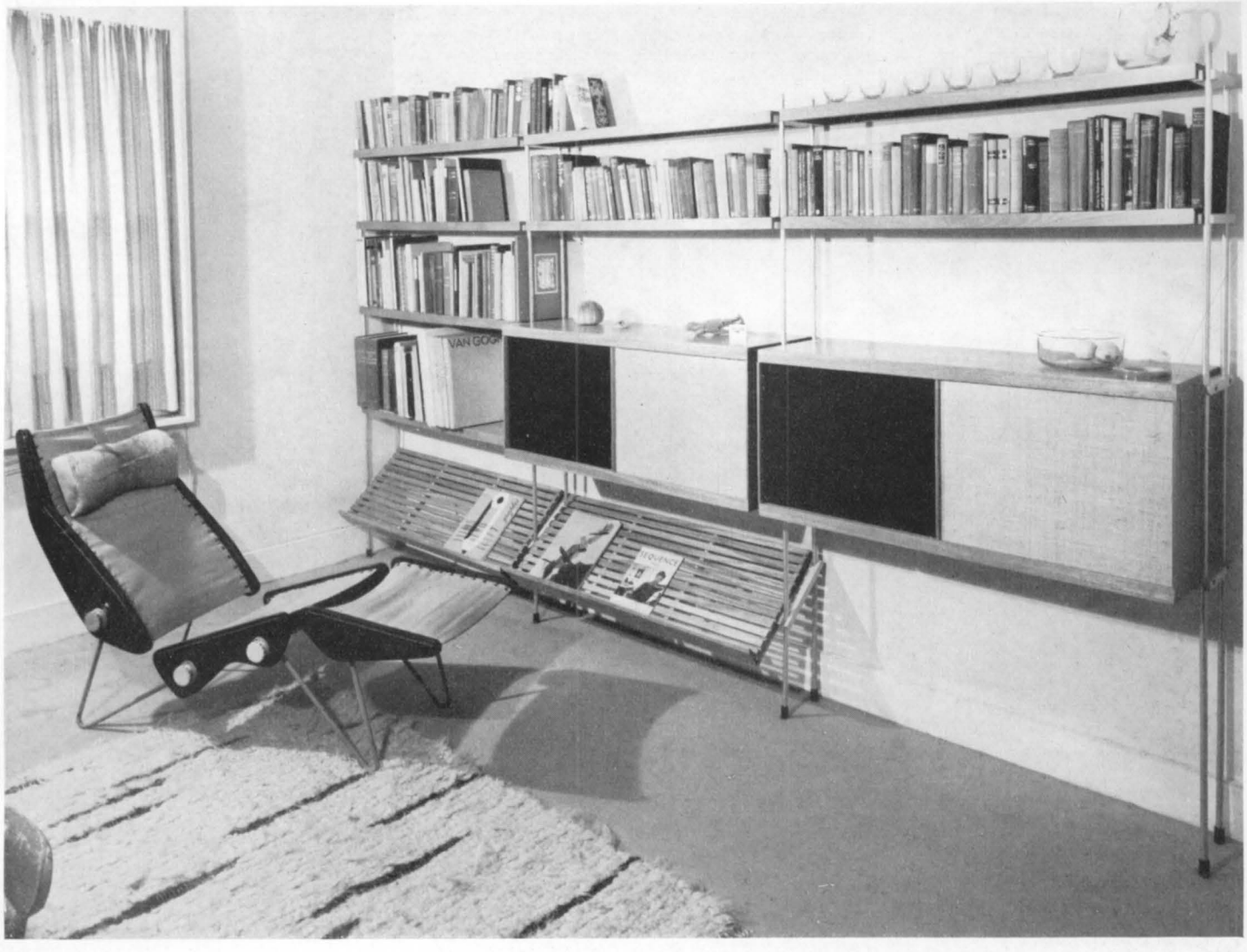
272+273 VILJO REWELL and ANTTI NURMESNIEMI Finland
Demountable wardrobe cabinet
Auseinandernehmbarer Kleiderschrank
Garde-robe démontable
Askon Tehtaat Oy





275 HERBERT HIRCHE 1954 Germany
Clothes rack with steel tube frame
Garderobe aus Stahlrohr mit Schnurbespannung
Vestiaire avec armature en tubes d'acier
Stuttgarter Akademie-Werkstätten

274 ALFRED ALTHERR Switzerland
Wardrobe cabinet
Kleiderschrank
Armoire
K. H. Frei



276 CLIVE LATIMER Great Britain

Movable storage elements, shelves and racks with steel rod construction
Verstellbare Schrankelemente und Regale mit Rundstahl-Konstruktion
Meubles de rangement et étagères mobiles, construction en acier rond
Unitplan Work Shop

277 ERIC LEMESRE Belgium

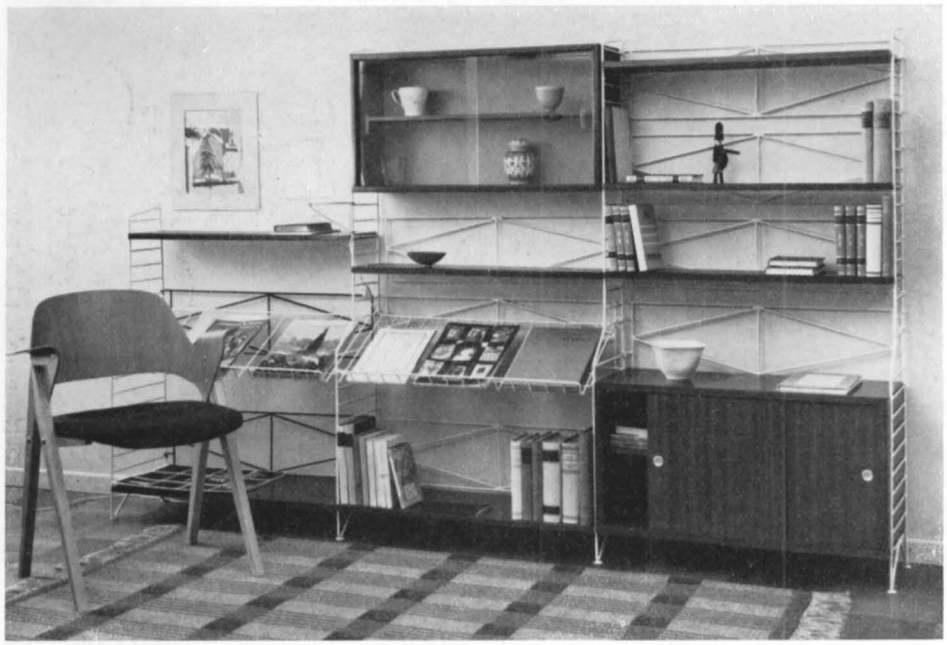
Wall cabinet with bookcase and drop-front secretary
Wandschrank mit Bücherregalen und Sekretär
Bibliothèque avec secrétaire
Eric Lemesre

278 NISSE STRINNING Sweden

Movable wall shelf with cabinets and magazine racks in plastic coated iron rod construction
Bücherregal mit verstellbaren Borden, Schränken und Zeitungsständern, Tragkonstruktion aus kunststoffüberzogenen Eisendrähten
Rayonnages avec étagères mobiles, meubles à portes coulissantes et casiers à journeaux, armature en fil de fer recouvert de matière plastique
String Design

279 AKE L. LINDFORS Finland

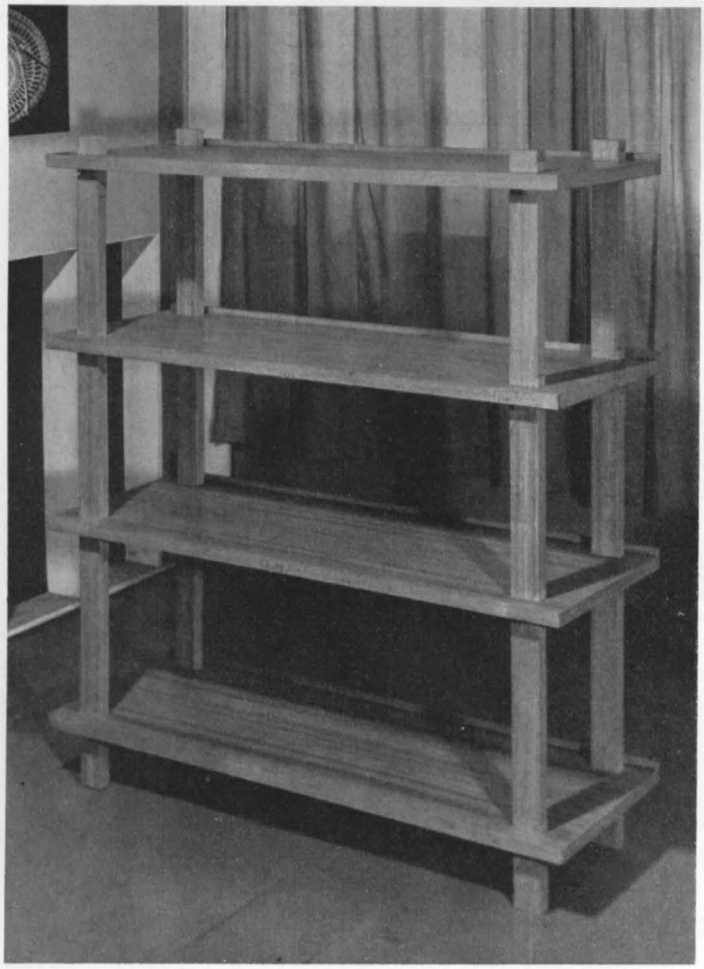
Wall cabinet with movable bookshelves, cabinets and desk
Bücherregal mit verstellbaren Fachbrettern, Schränken und Schreibplatte
Etagères mobiles, meubles de rangement et table
Skanno

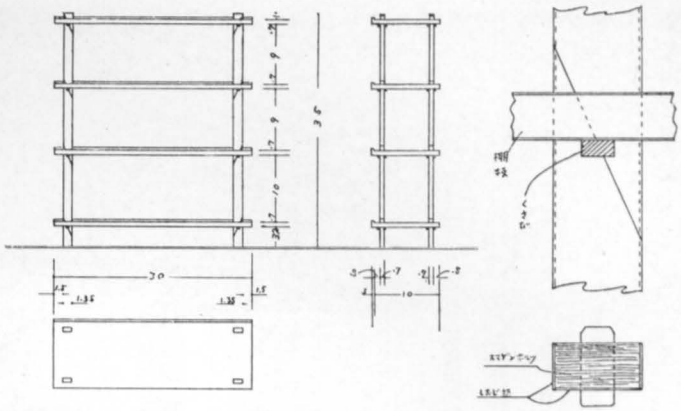


278

279

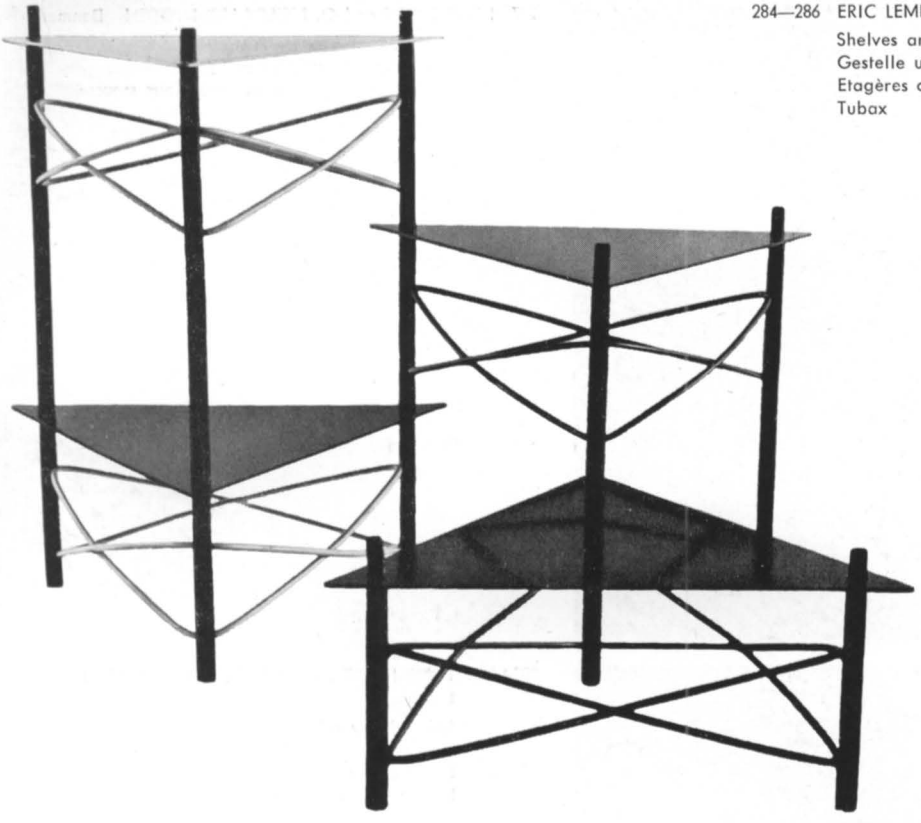
280 VAN KEPPLE-GREEN U.S.A.
Bookshelf with folding metal frame
Büchergestell mit zusammenlegbarem Metallgestell
Etagère avec armature pliante en métal
Van Kepple-Green





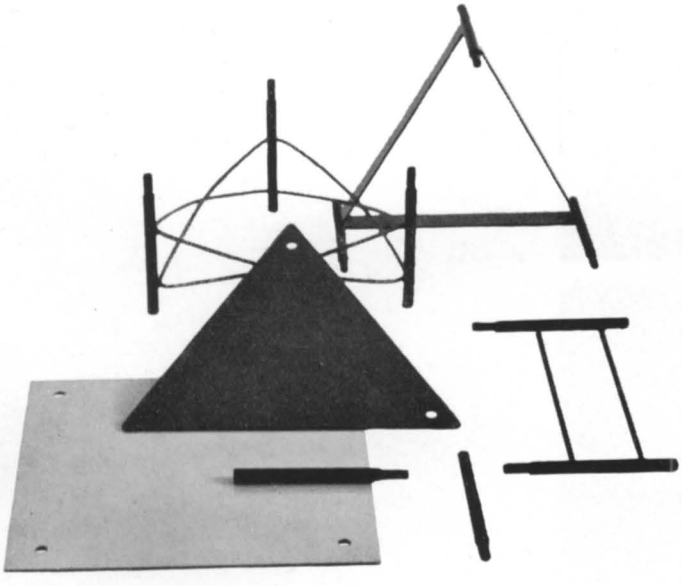
281 I.A.I. DESIGN DIVISION Japan
Bookshelf composed of wooden elements
Büchergestell aus einzelnen Elementen zusammengesetzt
Etagère composée de differents éléments
Industrial Arts Institute

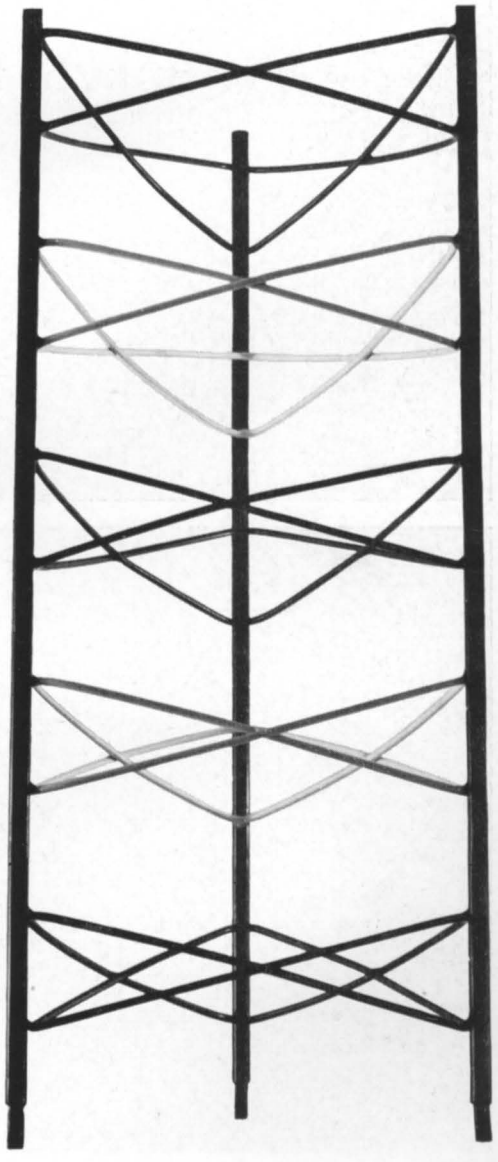
282 YUTIRO YAMAGUCHI Japan
Bookshelf
Bücherregal
Etagère



284—286 ERIC LEMESRE Belgium

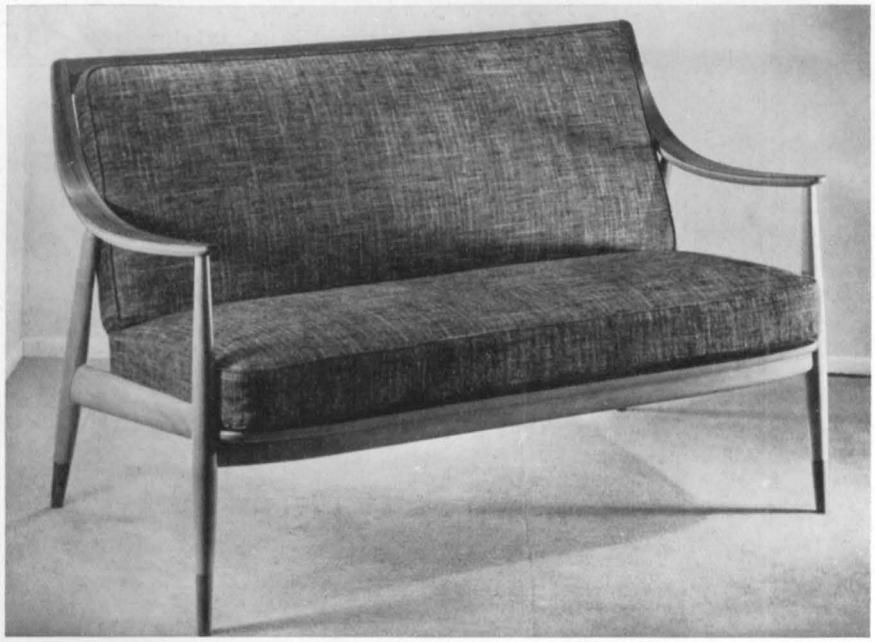
Shelves and racks, composed of different metal elements
Gestelle und Ständer aus einzelnen Metallelementen zusammengesetzt
Etagères composées de differents éléments en métal
Tubax





◀ 288 ALBERT MOESCH and HANS WINKLER Switzerland

Shelf with removable trays
Servierständer mit abnehmbaren Tabletts
Etagère avec plateaux amovibles
W. Jenny

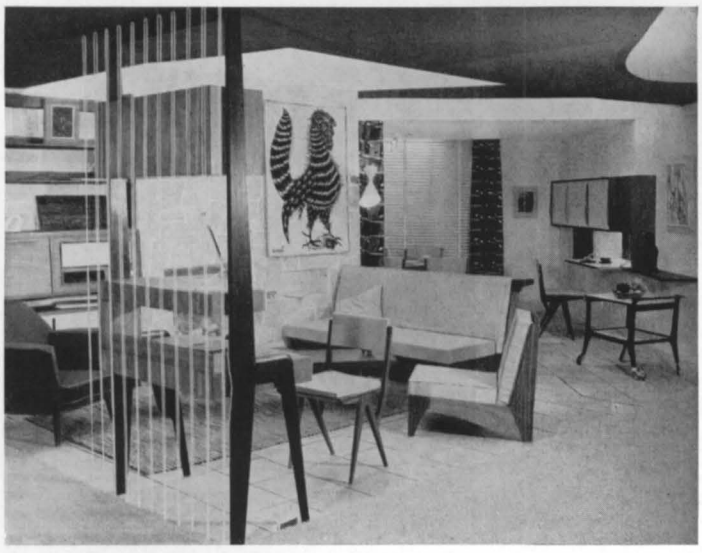


287 PETER HVIDT and O. MØLGAARD NIELSEN Denmark
Sofa with foam rubber upholstery
Sofa mit Schaumgummipolsterung
Canapé avec capitonnage en caoutchouc mousse
France & Daverkosen

288+289 PETER HVIDT and O. MØLGAARD NIELSEN
Denmark
Sofa with wooden frame
Sofa mit Holzgestell
Divan avec piètement en bois
France & Daverkosen

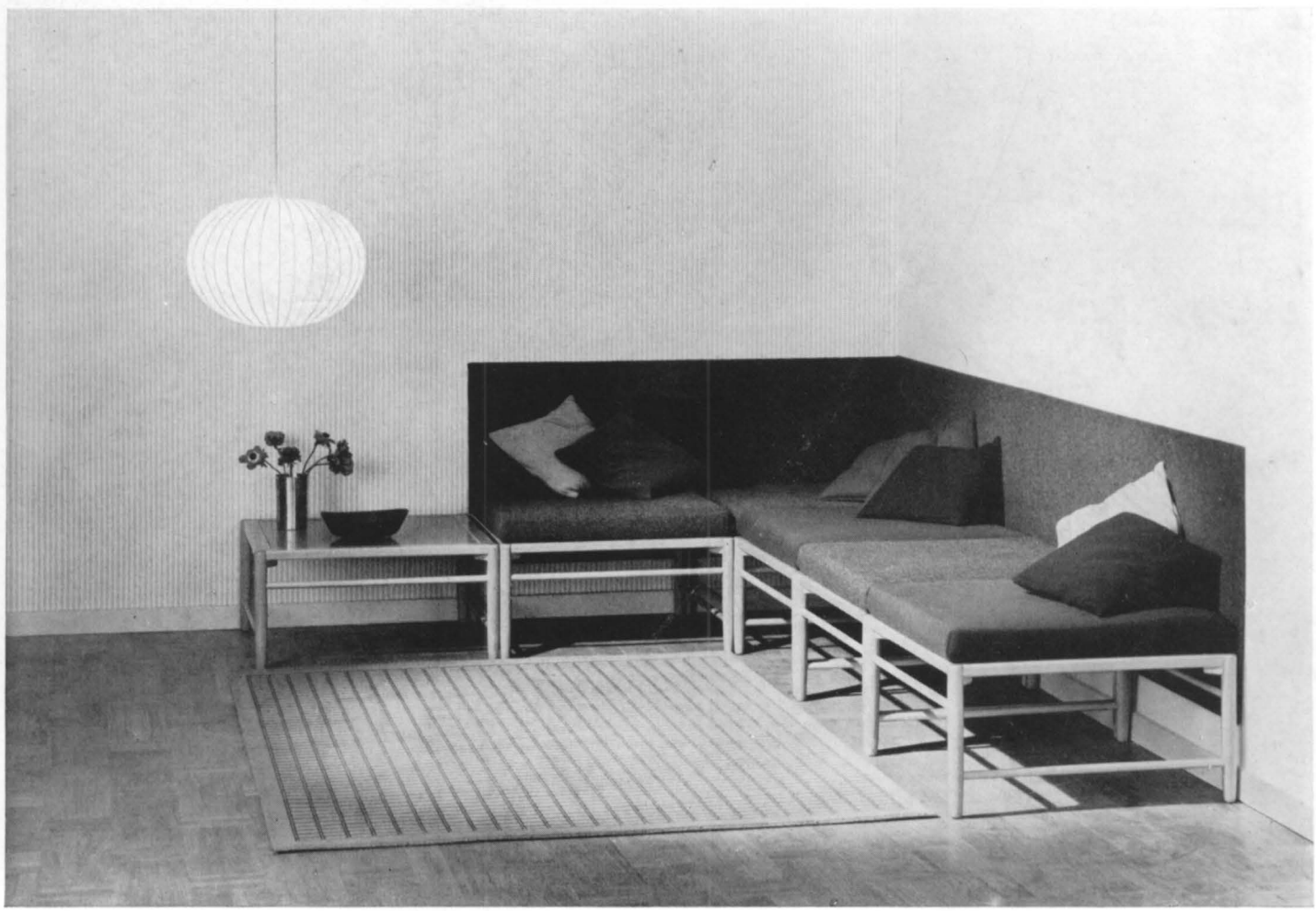
290 FOLKE OHLSSON and ALF SVENSSON Sweden
Upholstered settee and arm chair
Bank und Armsessel mit Polsterung
Canapé et fauteuil avec capitonnage
Ljungs Industrier

291+292 PETER HVIDT and O. MØLGAARD NIELSEN
Denmark
Sofa with wooden frame
Sofa mit Holzgestell
Divan avec piètement en bois
France & Daverkosen



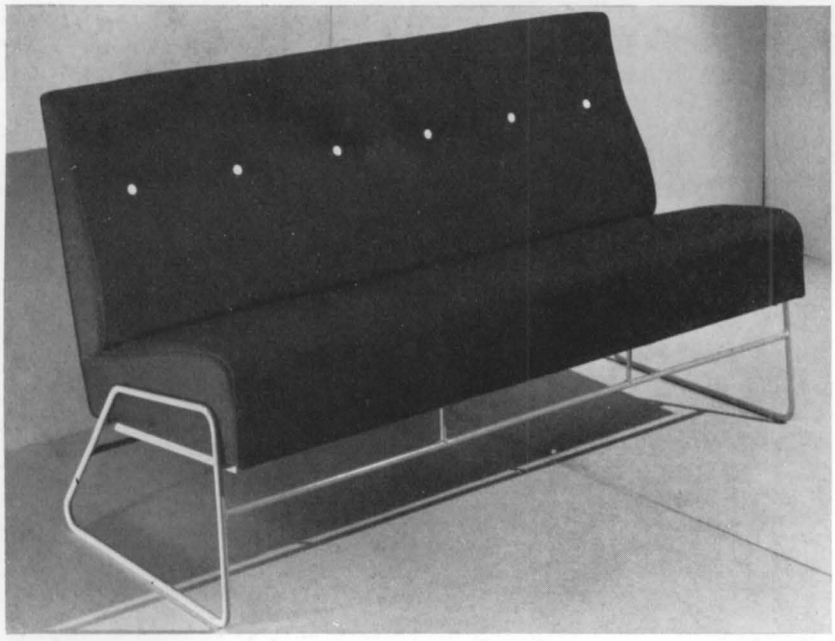
293 BAUCHER-FERON Belgium
Living and dining room
Wohn- und Eßraum
Pièce de séjour et salle à manger

294 ALF SVENSSON Sweden
Ottomans with wooden frame and foam rubber upholstery
Hocker mit Holzgestell und Schaumgummipolsterung
Tabourets avec piètement en bois et capitonnage en caoutchouc mousse
Ljungs Industrier



295 GEORGE NELSON U.S.A.
Bench with two upholstered seats
Bank mit zwei Polstersitzen
Banc avec deux sièges capitonnés
Herman Miller Furniture

296 HABITAT WORKS DESIGN U.S.A.
Upholstered bench with rectangular chrome legs
Polsterbank mit Füßen aus verchromtem Bandstahl
Banc capitonné avec pieds en acier chromé
Habitat



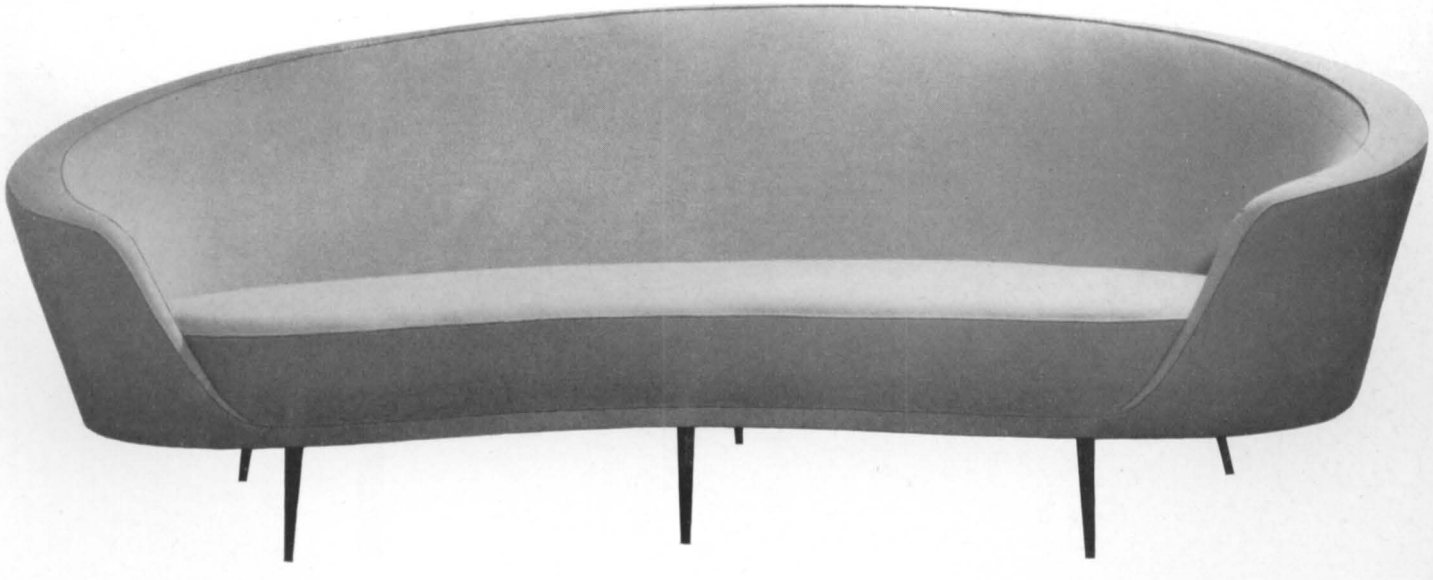
297 ERNEST RACE Great Britain
Sofa with steel tube frame and foam rubber upholstery
Sofa mit Stahlrohrgestell und Schaumgummipolsterung
Divan avec piètement en tubes d'acier et capitonnage en caoutchouc mousse
Ernest Race

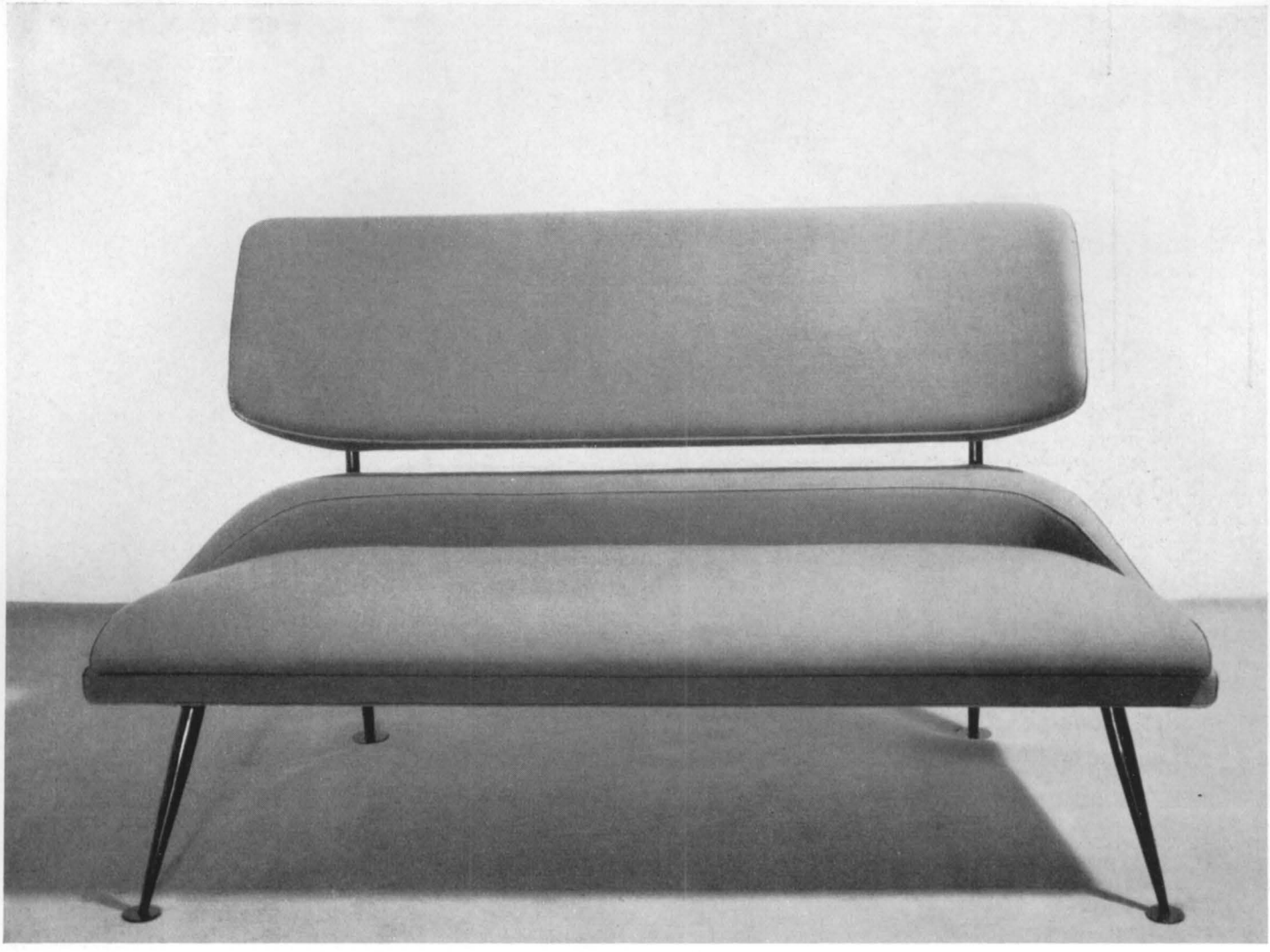
298 FOLKE OHLSSON and ALF SVENSSON Sweden
Settee with steel tube legs
Sofa mit Stahlrohrbeinen
Canapé avec pieds en tubes d'acier
Ljungs Industrier

299 ROBIN DAY Great Britain
Sofa with wooden frame
Sofa mit Holzgestell
Divan avec piètement en bois
S. Hille

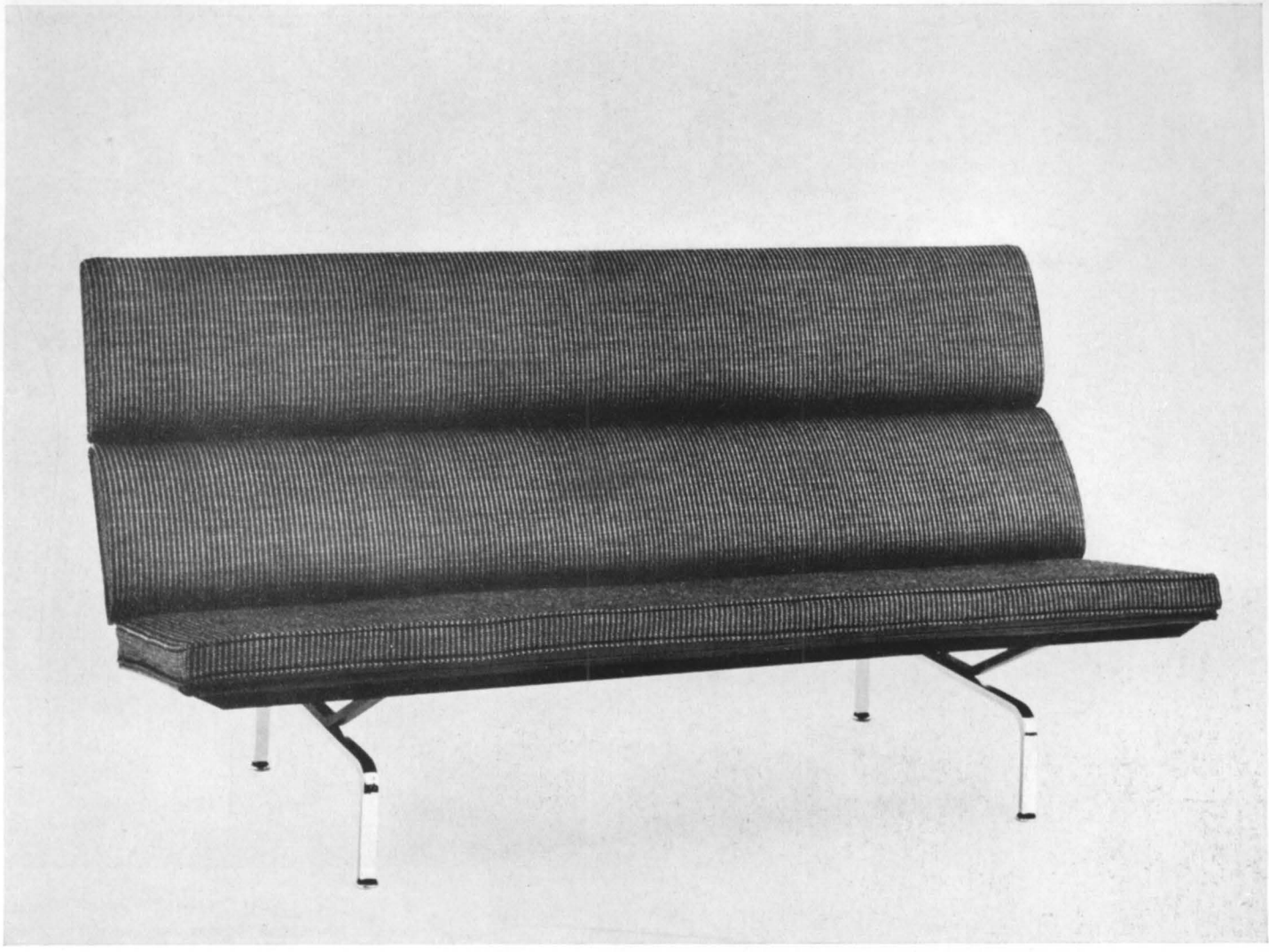
300 ALF SVENSSON Sweden
Easy chair and 2-seater
Polstersessel und Sofa
Fauteuil et canapé
Ljungs Industrier

301 ICO PARISI Italy
Sofa with foam rubber upholstery
Sofa mit Schaumgummipolsterung
Canapé avec capitonnage en caoutchouc mousse
Cassina



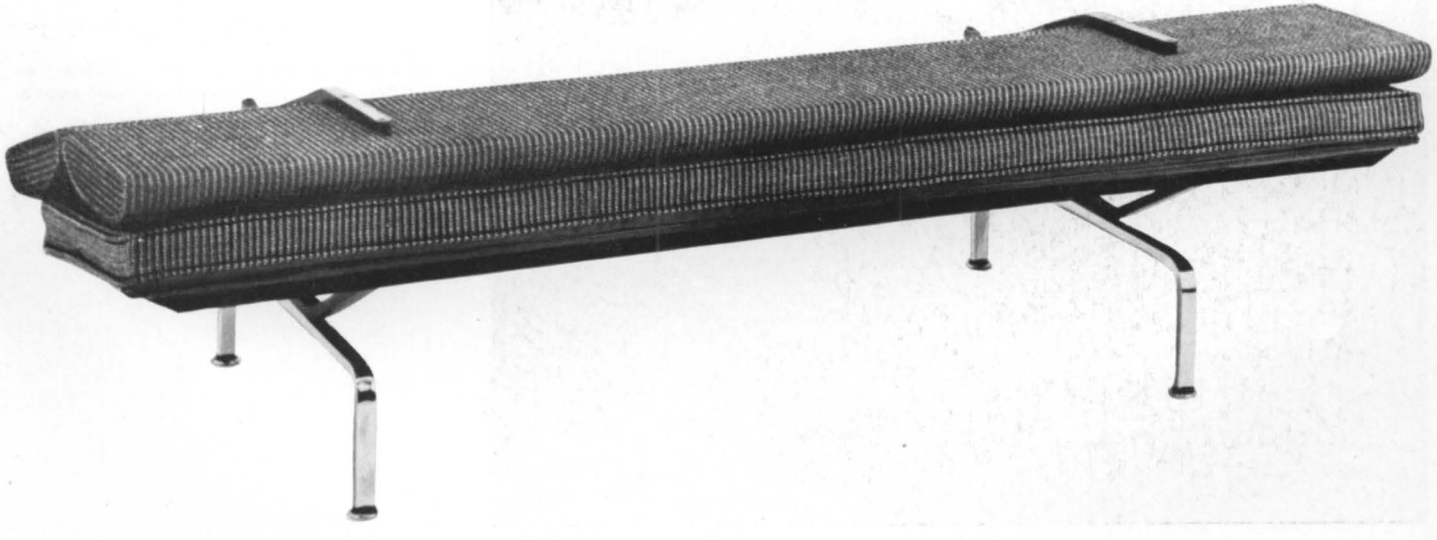


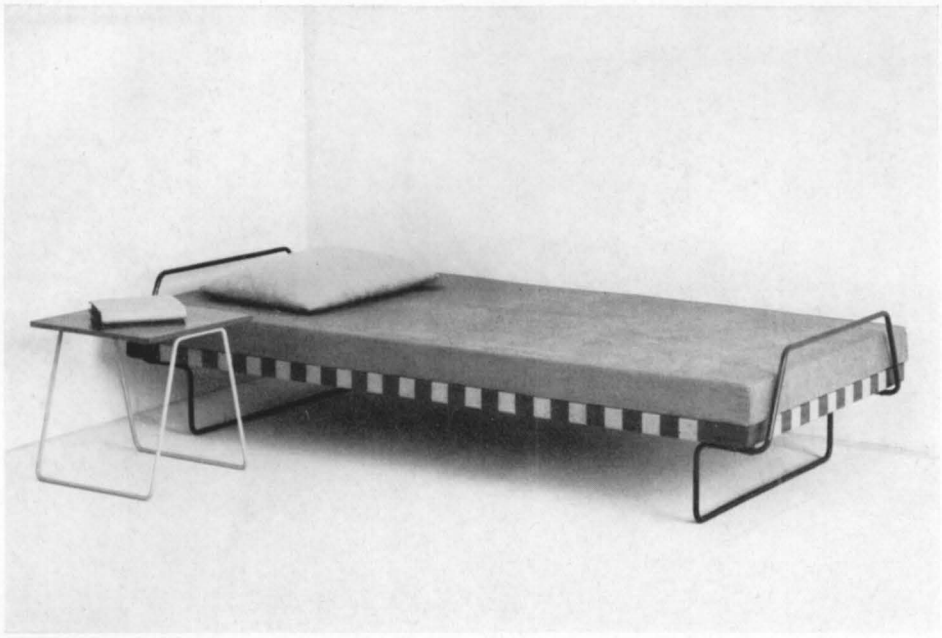
302 ICO PARISI Italy
Sofa with steel tube legs
Sofa mit Stahlrohrbeinen
Canapé avec pieds en tubes d'acier
Cassina



303+304 CHARLES EAMES U.S.A.

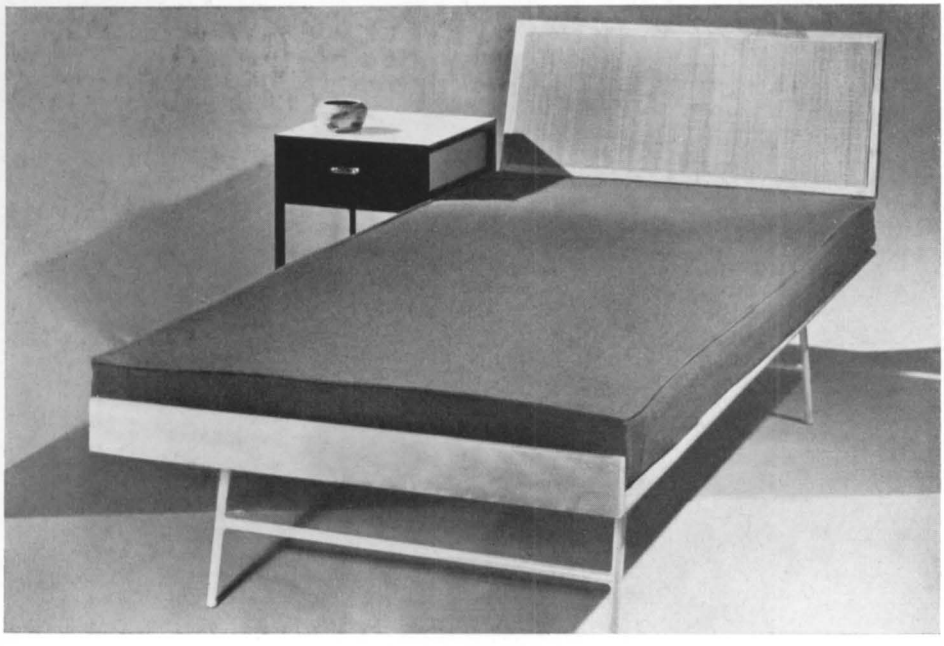
Sofa with folding back and chrome-plated steel base
Sofa mit umklappbarer Rückenlehne und Gestell aus verchromtem Stahl
Canapé avec dossier pliant et piètement en acier chromé
Herman Miller Furniture





305 HERBERT HIRCHE 1954 Germany
Bed with wooden frame and steel tube base
Liege mit Holzrahmen und Stahlrohrbügeln
Lit avec armature en bois et piètement en tubes d'acier
Christian Holzäpfel

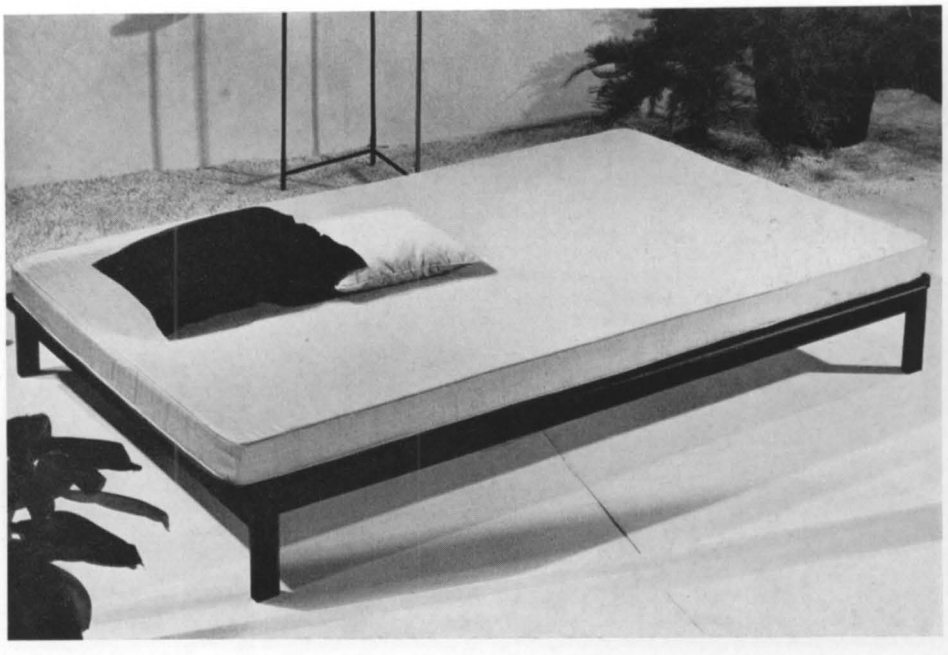
306 ICO PARISI Italy
Bed with metal frame
Bett mit Metallgestell
Lit avec piètement en métal
Cassina



307 GEORGE NELSON U.S.A.
Bed with birchwood frame, tubular legs and foam rubber mattress, headboard with panel of woven cane
Bett mit Birkenholzrahmen, Stahlrohrgestell und Schaumgummimatratze, Betthaupt mit Rohrgeflecht
Lit avec armature en bouleau, piètement en tubes d'acier, matelas en caoutchouc mousse, face en vannerie
Herman Miller

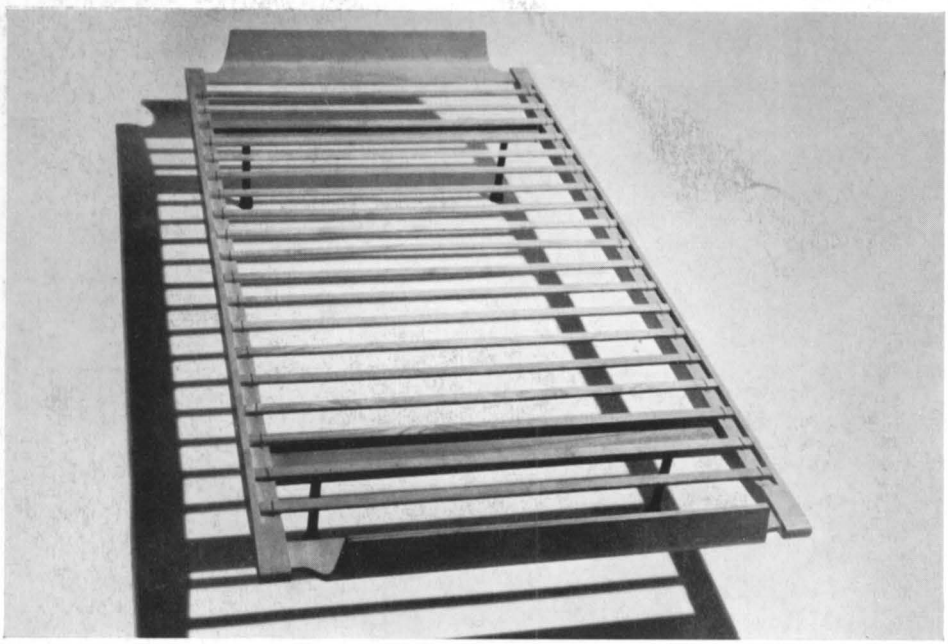
308+309 VAN KEPPLE-GREEN U.S.A.

Day bed with movable wood frame and foam rubber mattress
Ruhebett mit verstellbarem Rost und Schaumgummimatratze
Lit de repos avec cadre mobile et matelas en caoutchouc mousse
Van Kepple-Green



310 Japan
Beds with steel tube frame
Stahlrohrbetten
Lits avec pièтements en tubes d'acier

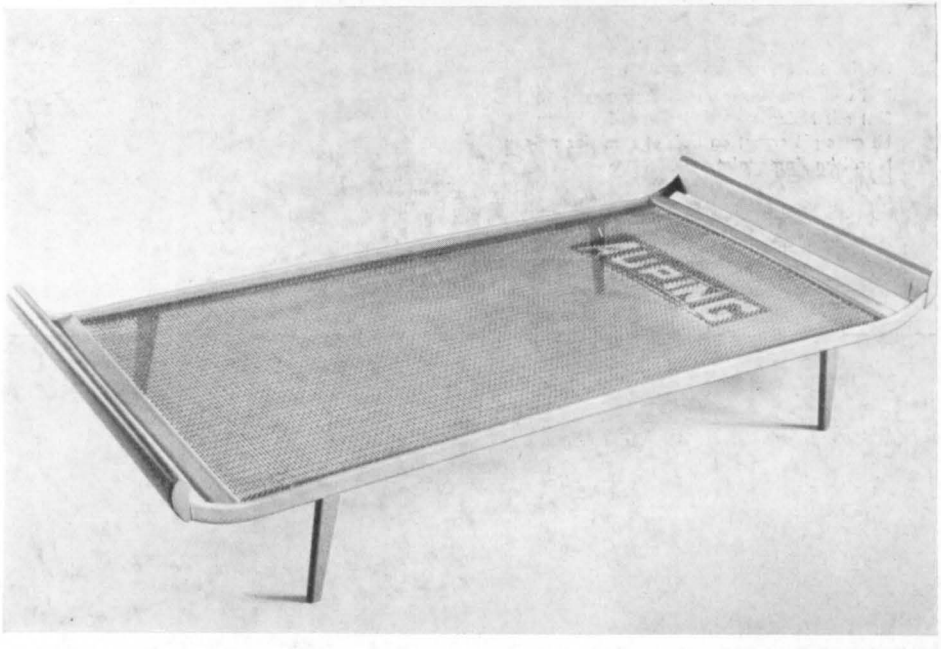
311 FINN JUHL Denmark
Bed with wooden frame
Bett mit Holzgestell
Lit avec piètement en bois
Baker Furniture



312 ERNST AMBÜHLER Switzerland
Couch with wooden frame
Couch mit Holzgestell
Divan avec armature en bois
Möbelgenossenschaft

313 A. R. CORDEMEYER Netherlands
Bed with metal frame
Bett mit Metallgestell
Lit avec armature en métal
Auping

314 A. R. CORDEMEYER Netherlands
Bed with metal frame
Bett mit Metallgestell
Lit avec armature en métal
Auping



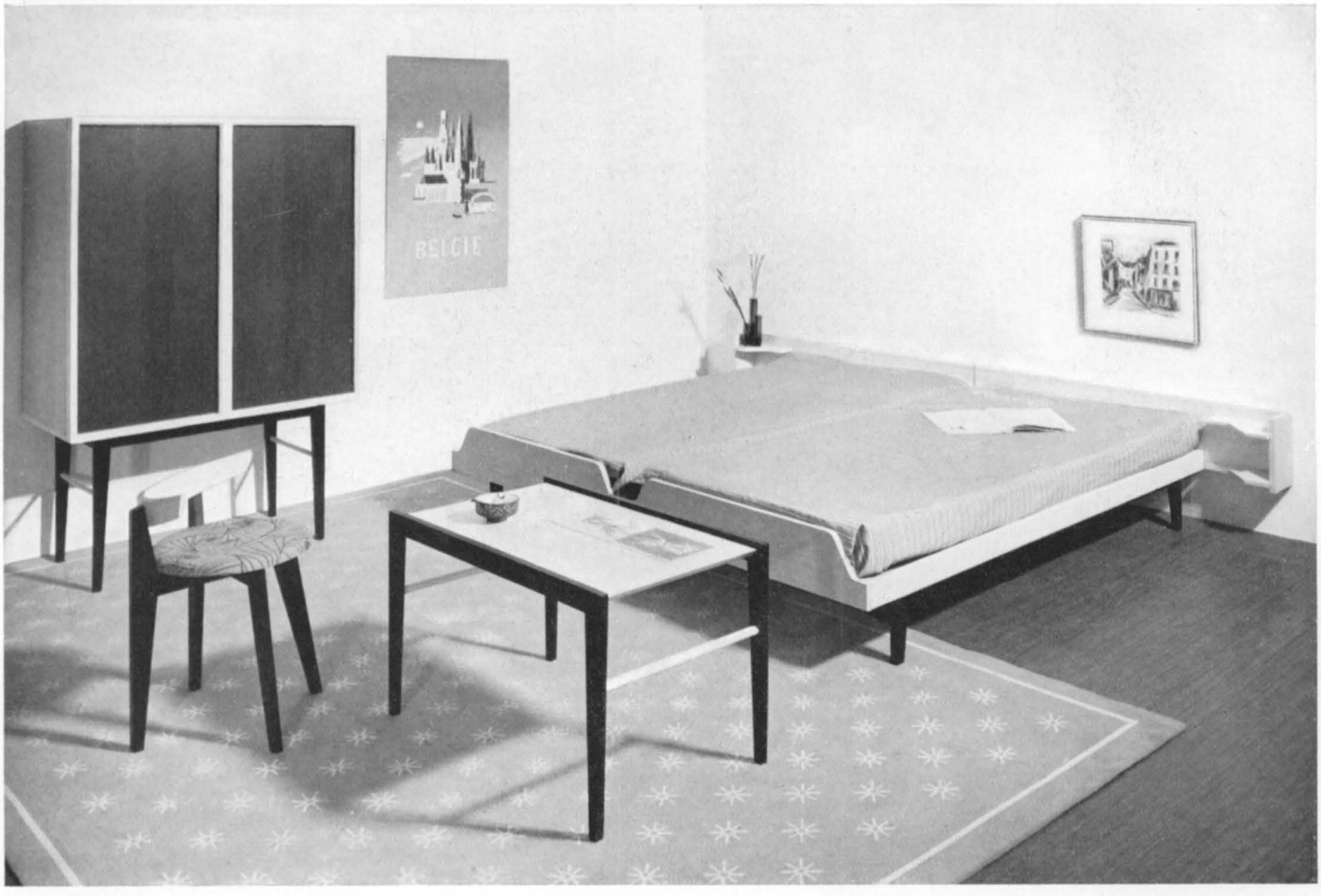
315 HERBERT HIRCHE 1954 Germany
Bed with steel frame and headboard in wood
Bett mit Flachstahlfüßen und Formholzhäuptern
Lit avec armature en acier et panneaux en bois moulé
Elco

316 NK DESIGN STUDIOS Sweden

Bed with wooden frame and no-sag springs
Bett mit Holzgestell und no-sag-Federung
Lit avec piètement en bois et sommier no-sag
Nordiska Kompaniet

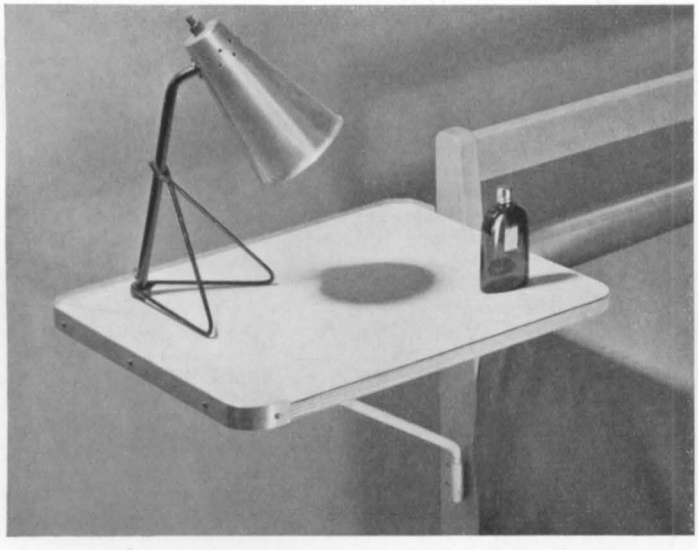
317 ALAIN RICHARD France

Bed with wooden frame and no-sag springs
Bett mit Holzgestell und no-sag-Federung
Lit avec piètement en bois et sommier no-sag
Charron

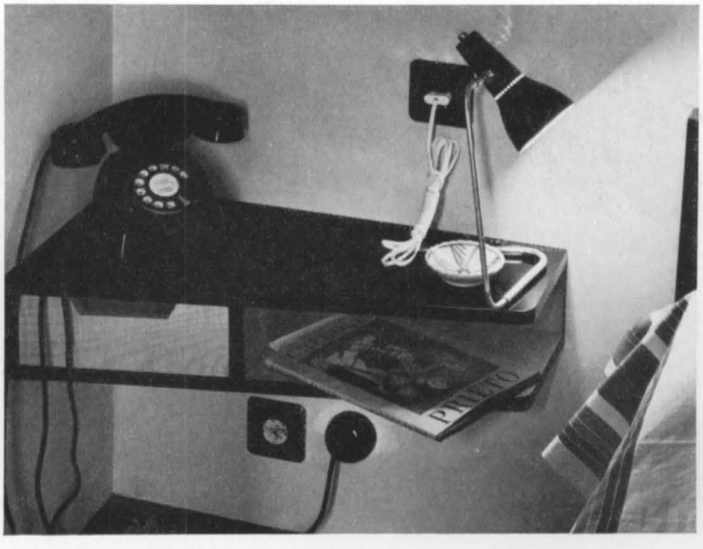


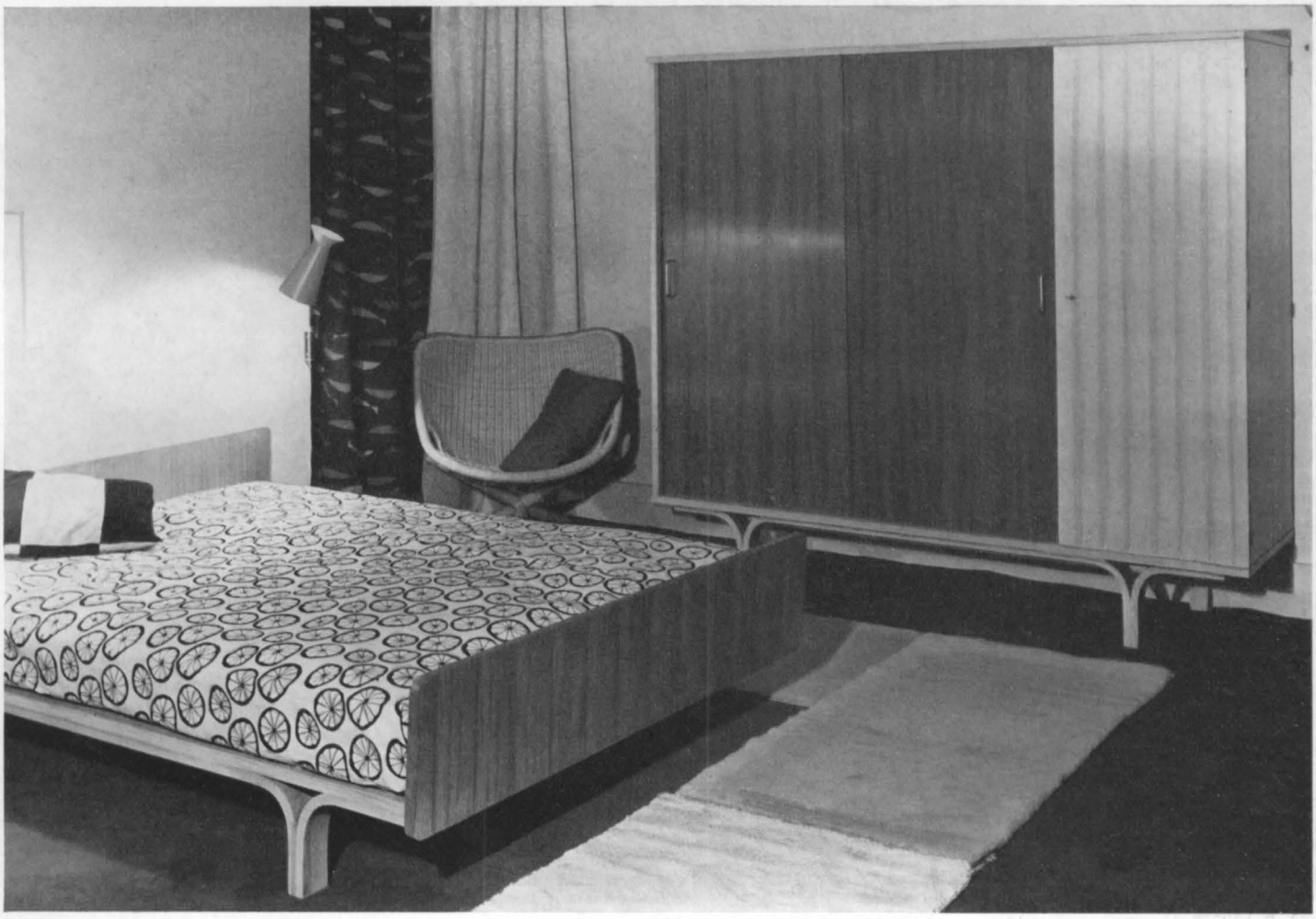
318 D. HUIZER Netherlands
Sleeping room
Schlafzimmer
Chambre à coucher
J. H. de Waijer

319 C. BRAAKMAN Jr. Netherlands
Bedside table
Bett-Tischchen
Table de nuit
UMS



320 ERIC LEMESRE Belgium
Bedside table
Nachttischchen
Table de nuit
Eric Lemesre





321 A. MOTTE France

Bed and wardrobe cabinet with base in bent wood
Bett und Schrank mit Bugholz-Untergestell
Lit et armoire avec piètement en frêne courbé
Charron

322 HERBERT HIRCHE Germany

Bed with steel tube frame
Bett mit Stahlrohrgestell
Lit avec piètement en tubes d'acier
Elco

The Idea of Design

A Suggestive Bibliography by

BERNARD KARPEL

Librarian of the Museum of Modern Art, New York

«In the [history and theory of modern design] no reasonable separation can be made between books about architecture, interior design and product design, since all these activities serve interrelated human wants; the best analyses are usually based on cumulative experiences in the whole field of design for use». *Edgar Kaufmann, Jr. (bibl. G 32).*

It ist difficult to bring into focus a variety of reference materials for readers who, as a group, read as they run. Most valued when current, the immediacy of information seems to be paramount. Yet a good case could be made for the fact that the essential writings become most significant when historic. Where the books are sometimes critical, and the articles frequently superficial, there is constant need to separate the fashionable from the functional. The tendency toward cliché may be a simple index of illiteracy in background.
Creative personalities, in the field of design as elsewhere, are intelligently aware of the evolutionary forces at work; aware, too, that the sources contain the seeds of their own renewal. Comprehension and revaluation of the immediate past goes hand in hand with the vital insights of tomorrow. Since the common denominator is an articulate sensitivity impatient with formula, the most competent designers are those whose will to communicate depends as much upon the pen as the pencil. The *ideal* bibliography in design should be an hommage to such ambidextrous masters alone.
However, the present and practical objective is a bibliography addressed to an audience for two publications: IDEA and NEW FURNITURE. It is the hope of the compiler to modify subsequent revisions with valid recommendations from the nebulous public that reads, leaving it to them to locate, in F. de N. Schroeder's pert phrase «those [books] that a man could re-read with pleasure, those that deserve a place on a gentleman's bookshelves [but which yearly] you could count on the blow holes of a flute».

Les fondements de l'esthétique des formes

Une bibliographie choisie par Bernard Karpel, bibliothécaire du Museum of Modern Art, New York.

«Dans [l'histoire et la théorie de l'esthétique moderne des formes] il serait impossible d'établir une séparation valable entre les livres sur l'architecture, la décoration, les formes industrielles, car, ces matières, liées étroitement les unes aux autres, répondent à des besoins humains. Les meilleures recherches reposent la plupart du temps, sur de riches expériences dans tous les domaines qui requièrent l'étude des formes.» *Edgar Kaufmann, jr. (bibl. G 32).*

Il n'est pas facile d'attirer l'attention sur un choix de répertoires ou dictionnaires destinés aux lecteurs qui trop pris par leurs occupations ont à peine le temps de lire. Les informations particulièrement appréciées seront des informations neuves, et qu'il sera essentiel de pouvoir mettre à disposition immédiatement. Cependant il ne faut pas oublier que les écrits les plus intéressants prennent d'autant plus de valeur qu'ils sont devenus historiques. Du fait que les livres sont souvent sujet à critiques et les articles fréquemment superficiels, il est toujours plus nécessaire de séparer ce dont la valeur est indépendante du temps. Le penchant aux slogans peut être tout simplement un signe d'ignorance.
Les créateurs, dans le domaine de la forme comme dans les autres domaines, ont conscience des forces du progrès dont l'action ne cesse pas, mais ils savent aussi, que les fondements portent en eux le germe de leur propre renouvellement. Conceptions et valeurs du passé immédiat vont de pair avec les découvertes décisives de demain. Comme leur caractère commun est une aversion exprimée contre les formules, les créateurs les plus capables sont ceux dont la valeur d'expression se confie autant à la plume qu'au crayon. Une bibliographie *idéale* de la Forme devrait être un hommage aux seuls maîtres qui utilisent pour ainsi dire les deux mains, la main armée de la plume et la main armée du crayon.
Notre but pratique actuel est cependant de faire une bibliographie qui s'adresse aux lecteurs de deux publications IDEA et MEUBLES NOUVEAUX. Le rédacteur espère pouvoir enrichir les éditions à venir par les remarques précieuses reçues de ce public si difficile à comprendre, qui lit sous la plume de F. de N. Schroeder cette phrase audacieuse: «Les livres qu'on pourrait lire une deuxième fois avec plaisir, ceux qui méritent vraiment une place dans une bibliothèque, on pourrait les compter sur les doigts de la main.»

Die Grundlagen der Formgestaltung

Eine ausgewählte Bibliographie von Bernard Karpel, Bibliothekar am Museum of Modern Art, New York.

«In der [Geschichte und Theorie der modernen Formgestaltung] läßt sich zwischen Büchern über Architektur, Innenarchitektur und industrieller Formgestaltung keine vertretbare Trennungslinie ziehen, denn alle diese Arbeitsgebiete dienen untereinander in Beziehung stehenden menschlichen Bedürfnissen; die besten Untersuchungen beruhen meist auf reichen Erfahrungen auf allen Gebieten der formgeberischen Arbeit.» *Edgar Kaufmann jr. (Bibl. G 32).*

Es ist gar nicht leicht, die Aufmerksamkeit auf eine Auswahl von Nachschlagematerial zu lenken, das für Leser bestimmt ist, die im ganzen genommen kaum Zeit zum Lesen haben. Informationen werden am höchsten bewertet, wenn sie neu sind, und ihre sofortige Verfügbarkeit scheint daher das Wichtigste zu sein. Dennoch hat die Tatsache viel für sich, daß die wesentlichen Schriften an Bedeutung nur noch gewinnen, wenn sie historisch geworden sind. Da die Bücher manchmal anfechtbar, die Artikel häufig oberflächlich sind, ist es immer wieder notwendig, das Zeitbedingte vom Zeitlosen zu trennen. Die Neigung zum Schlagwort kann ein einfaches Anzeichen von Unwissenheit sein.
Schöpferische Persönlichkeiten, in der Formgebung ebenso wie auf anderen Gebieten, haben Verständnis für die unaufhörlich wirkenden Kräfte der Entwicklung; und sie wissen auch, daß die Ursprünge den Keim ihrer eigenen Erneuerung in sich tragen. Begreifen und Werten der unmittelbaren Vergangenheit gehen Hand in Hand mit den entscheidenden Erkenntnissen von Morgen. Da der gemeinsame Nenner eine ausgesprochene Abneigung gegen die Formel ist, sind die fähigsten Entwerfer jene, deren Wille zur Mitteilung sich ebenso sehr der Feder wie dem Bleistift anvertraut. Eine *ideale* Bibliographie der Formgestaltung müßte eine Huldigung an solche sozusagen «beidhändige» Meister allein sein.
Unser augenblickliches und praktisches Ziel ist jedoch eine Bibliographie, die an die Leserschaft zweier Publikationen gerichtet ist: IDEA und NEUE MÖBEL. Der Bearbeiter hofft, zukünftige Ausgaben durch wertvolle Hinweise aus jenem so schwer faßbaren Publikum bereichern zu können, das bei F. de N. Schroeder den gewagten Satz liest: «Solche (Bücher), die man mit Vergnügen zum zweiten Male lesen könnte, solche, die einen Platz im Bücherschrank wirklich verdienen, kann man an fünf Fingern abzählen.»

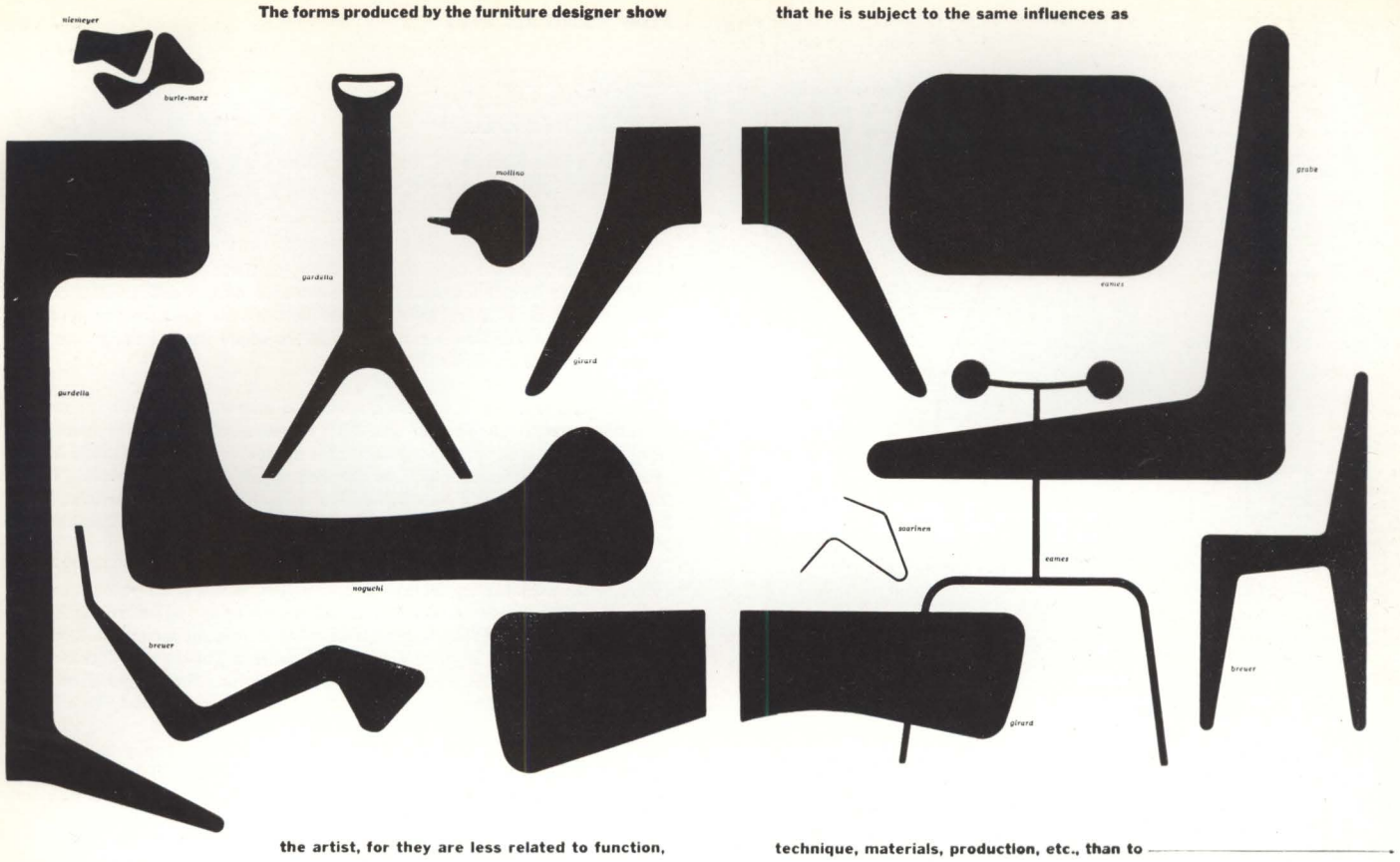


Chart of Furniture Forms by George Nelson (from bibl. G 52)
Darstellung verschiedener Möbelformen von George Nelson (aus Bibl. G 52)
Différentes formes de meubles de George Nelson (extrait de bibl. G 52)

A. DESIGN: «The Clash of Symbols»
General Works on Fine and Applied Arts, 1900–1949

FORMGEBUNG: «Widerspruch der Symbole»
Allgemeine Werke über freie und angewandte Kunst, 1900–1949

LA CREATION DES FORMES: «Contradiction des symboles»
Publications générales sur les beaux arts et les arts appliqués, 1900–1949

A 1 Architects' Year Book. Edited by F. Dannatt. v. 1–6. London, Elek, 1945-current. *On design, international architecture, plastics, furniture, etc.*

A 2 Architetti del Movimento moderno. Milano, Il Balcone, 1947-current. *«Collezione diretta dagli architetti L. Belgiojoso, E. Peressuti, E. N. Rogers». Extensive series of already-published and planned monographs on important architects and designers: Morris, Wright, Terragni, Garnier, Aalto, Asplund, Olbrich, Mackintosh, Oud, Neutra, Nervi, etc.*

A 3 ARTS INQUIRY, LONDON. The Visual Arts, a Report sponsored by the Dartington Hall Trustees. London, Oxford, 1946. *Survey of the arts in Gt. Britain, with recommendations for reform of industrial and artistic policies.*

A 4 ARTS AND CRAFTS EXHIBITION SOCIETY. Arts and crafts essays, with a preface by William Morris. London, Longmans, 1903.

A 5 Bauhausbücher. Edited by Walter Gropius and L. Moholy-Nagy. 14 v. Munich, Langen, 1925–1930. *Texts by Gropius, Klee, Meyer, Schlemmer, Mondrian, van Doesburg, Moholy-Nagy, Kandinsky, Oud, Malewitsch, Gleizes.*

A 6 BEHRENDT, WALTER C. Modern Building New York, Harcourt, Brace, 1937. *«Its nature, problems and forms.»*

A 7 BEMIS, ALBERT F. & BURCHARD, JOHN. The Evolving House. 3 v. Cambridge, Mass., Institute of Technology, 1933–1936.

A 8 BERTRAM, ANTHONY. Design. Harmondsworth, Middlesex, Penguin, 1939.

A 9 BERTRAM, ANTHONY. The House, a Machine for Living In. London, Black, 1935.

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A 11 Circle: International Survey of Constructive Art. Editors: J. L. Martin, Ben Nicholson, N. Gabo. London, Faber and Faber, 1937.

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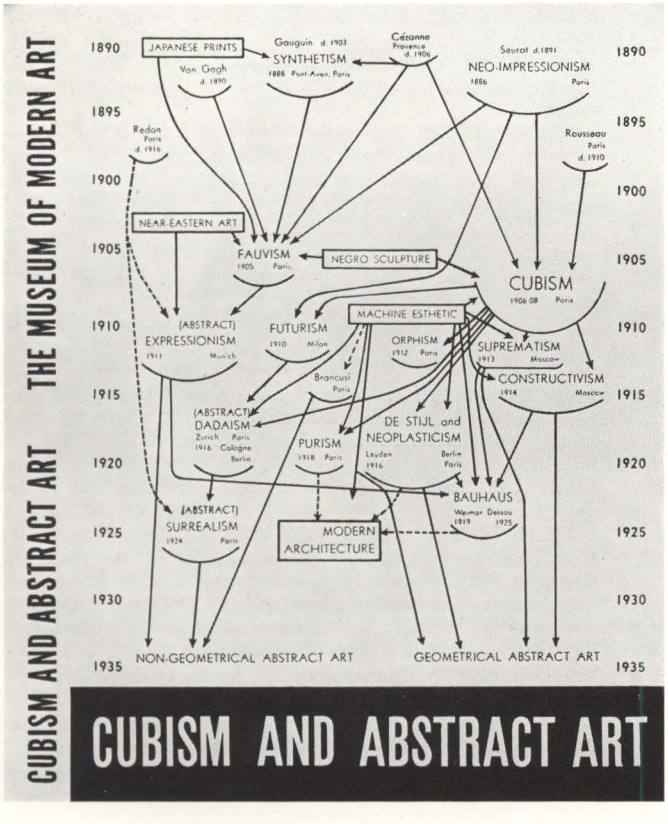

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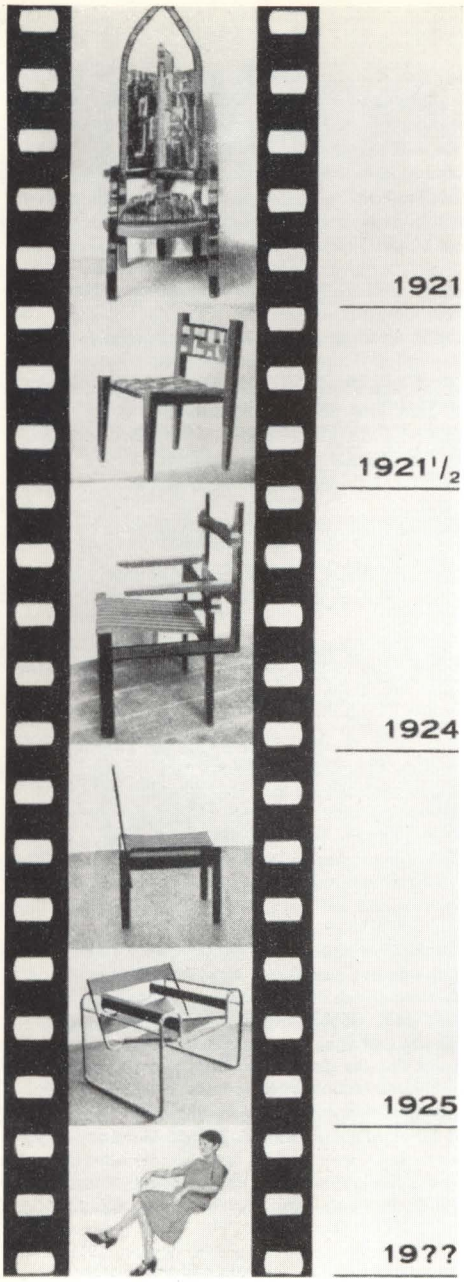

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Un film sur Bauhaus de Marcel Breuer. «Cela s'améliore d'année en année, à la fin on s'assied sur une colonne d'air élastique» (extrait de bibl. D 4)

C. DESIGN AND INDUSTRY: International Kaleidoscope

Representative Articles Until 1949

FORMGEBUNG UND INDUSTRIE: Internationales Kaleidoskop

Grundsätzliche Aufsätze bis 1949

L'ESTHETIQUE INDUSTRIELLE ET L'INDUSTRIE: Caléidoscope international

Traités fondamentaux jusqu'en 1949

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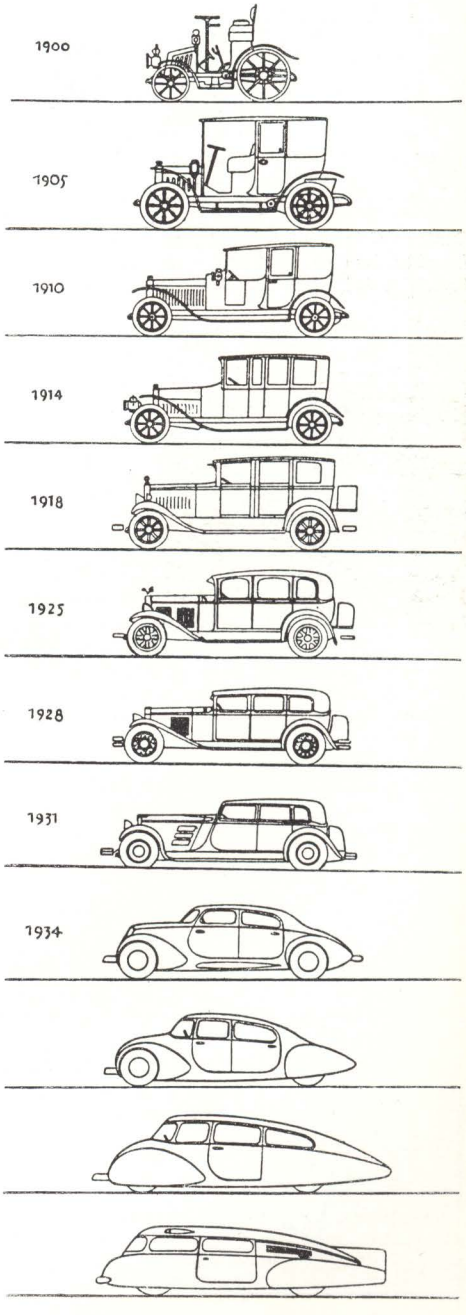
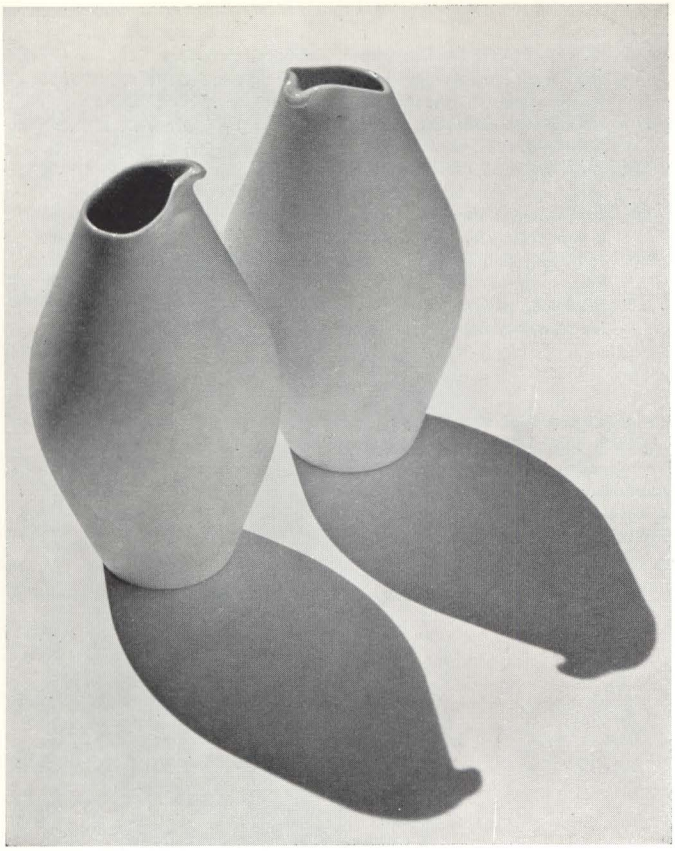
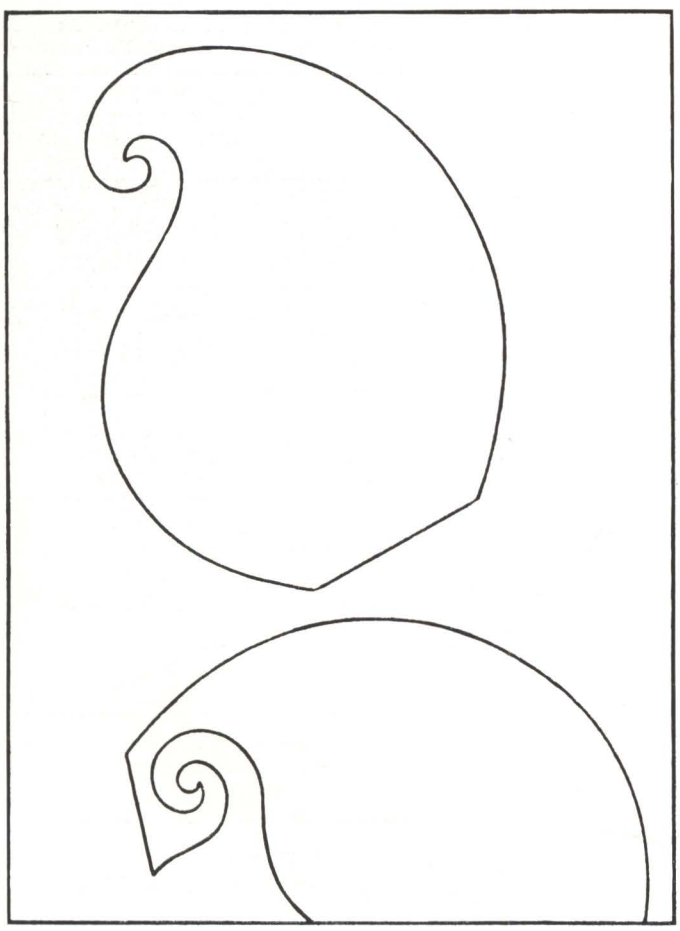
Die Entwicklung der Stromlinienform beim Automobil. Diese Darstellung wurde zum ersten Mal in *Industrial Arts* im Herbst 1936 veröffentlicht, (aus Bibl. C 71)
Le développement de la ligne aéro-dynamique, dans le domaine de l'automobile. Ces dessins ont été publiés pour la première fois dans *Industrial Arts* en automne 1936, (extrait de bibl. C 71)

BORAX, OR THE CHROMIUM-PLATED CALF





Castleton China by Eva Zeisel (from bibl. C 140)
Porzellan der Firma Castleton, entworfen von Eva Zeisel (aus Bibl. C 140)
Porcelaine de la firme Castleton, dessinée par Eva Zeisel (extrait de bibl. C 140)



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D. EXHIBITIONS AND MUSEUMS

For References Since 1950 see Section G

AUSSTELLUNGEN UND MUSEEN

Weitere Hinweise nach 1950 siehe Abschnitt G.

EXPOSITIONS ET MUSEES

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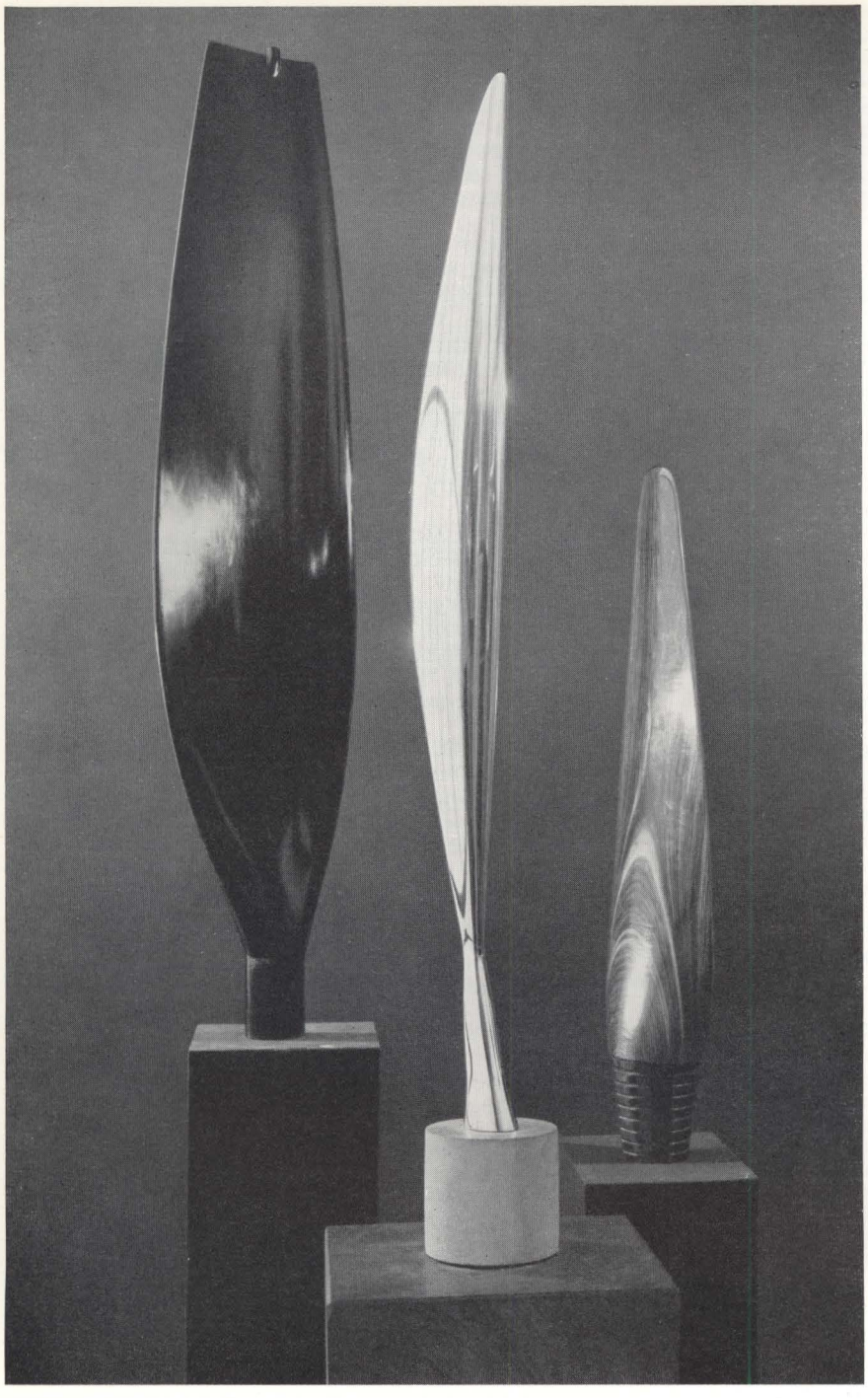

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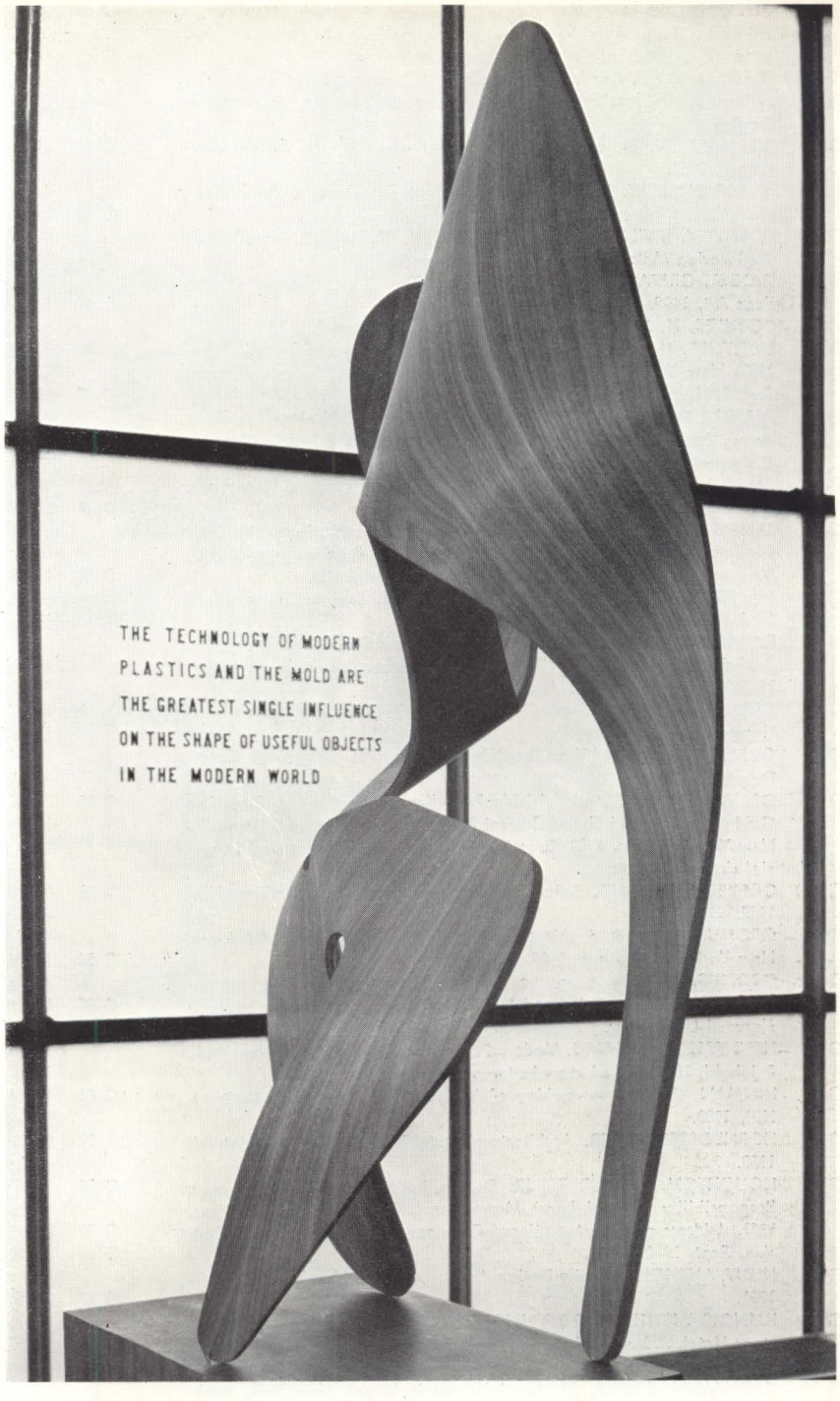
THE TECHNOLOGY OF MODERN
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IN THE MODERN WORLD

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F 79 UNION DES ARTISTES MODERNES. Formes Utiles. Paris, 1950-current *1e exposition, 1950 (Musée des Arts Décoratifs). – 2e exposition, 1951 (Salon des Arts Ménagers). – 3e exposition, 1952 (Au Salon). – 4e exposition, 1953 (Au Salon). – 5e exposition, 1954 (Au Salon).*

F 80 VICTORIA & ALBERT MUSEUM. The Great Exhibition of 1851. London, H. M. Stationery office, 1950. «*A commemorative album, compiled by C. H. Gibbs-Smith.*»

F 81 WEDGWOOD, JOSIAH & SONS, LTD. Wedgwood: Catalogue of Bodies, Glazes and Shapes current for 1940–1950. Staffordshire, England. The Company, 1950?

F 82 WHYTHE, LANCELOT L., ed. Aspects of Form: a Symposium. London, Lund Humphries, 1951.

F 83 WITZEMANN, HERTA-MARIA. Deutsche Möbel heute. Stuttgart, Kleine Verlagsgesellschaft, 1954. *Text also in French and English.*

F 84 YORKE, F. R. S. & WHITING, P. The New Small House. London, Architectural Press, 1953.

F 85 ZEVI, BRUNO. Poetica dell'Architeltura neoplastica. Milano, Tamburini, 1953. *On Van Doesburg, the Bauhaus, De Stijl, Mondrian. Bibliography on Van Doesburg.*

G. AMERICAN BOOKS ON DESIGN SINCE 1950
AMERIKANISCHE BÜCHER ÜBER FORMGEBUNG NACH 1950
LIVRES AMERICAINS SUR L'ESTHETIQUE INDUSTRIELLE DEPUIS 1950

G 1 [AMERICAN CRAFTSMEN'S EDUCATIONAL COUNCIL]. Designer, Craftsmen, U.S.A., 1953. New York, 1953. «*Exhibition installed by the American Craftsmen's Educational Council with backing of the Brooklyn Museum.*»

G 2 ALLEN, FREDERICK L. The Big Change: America Transforms Itself, 1900–1950. New York, Harper, 1952.

G 3 ANDERSON, RUDOLPH E. The Story of the American Automobile. Washington. D. C., Public Affairs Press, 1950.

G 4 ARONSON, J. Book of Furniture and Decoration. 2.ed. rev. New York, Crown, 1952.

G 5 BASSETT, KENDALL T. How to Make Objects of Wood, by Kendall T. Bassett and Arthur B. Thurman in Collaboration with Victor d'Amico. New York, Museum of Modern Art, 1951. *Art for Beginners Series.*

G 6 BITTERMANN, ELEANOR. Art in Modern Architecture. New York, Reinhold, 1952. *Sculptural forms in relation to stone, wood, metal, concrete, plaster, ceramic, glass and plastic.*

G 7 BLACK, MARY E. Handweavers' Reference. Bedford, Nova Scotia, The Author, 1954. *Classified index to weaving publications, primarily in English.*

G 8 BOESIGER, W. Richard Neutra, Buildings and Projects. Zurich, Girsberger, 1951.

G 9 CHASE, HERBERT. Handbook on Designing for Quantity Production. New York, McGraw-Hill, 1950.

G 10 COWDREY, IRVING H. & BARTHOLOMEW, EDWARD L. Introductory Engineering Materials. New York, McGraw-Hill, 1953.

G 11 DANIEL, GRETA. Useful Objects Today. New York, Museum of Modern Art, 1955. *Teaching portfolio 4.*

G 12 DOEHLER, H. H. Die Casting. New York, McGraw-Hill, 1951.

G 13 DREYFUSS, HENRY, ed. Industrial Design, a Progress Report, 1929–1952. New York, The Author, 1951. *Reviewed «Architectural Forum», Dec. 1951.*

G 14 DUNBAR FURNITURE CORP. The Dunbar Book of Modern Furniture. Berne, Indiana, 1953. *«Anthology of . . . the best Edward Wormely design»; text by Wormely.*

G 15 FABBRO, MARIO DAL. Furniture for Modern Interiors. New York, Reinhold, 1954.

G 16 FABBRO, MARIO DAL. How to Build Modern Furniture. Vol. II: Designs and assembly. New York, Dodge, 1952. *Previously published; Modern Furniture: Its Design and Construction (1943).*

G 17 FRENCH, THOMAS E. & VIERCK, CHARLES, J. Engineering Drawing, 8.ed. New York, McGraw-Hill, 1953.

G 18 FULLER RESEARCH FOUNDATION. Dymaxion Index: Bibliography and Published Items regarding Dymaxion and Richard Buckminster Fuller, 1927–1953. Forest Hills, L. I., N.Y., 1953.

G 19 GIEDION, SIGFRIED. Space, Time and Architecture. 3.ed. Cambridge, Harvard University, 1954.

G 20 GRABE, KLAUS. Build Your Own Modern Furniture. Greenwich, Conn., Fawcett, 1954.

G 21 GRAVES EILEEN C., ed. Ulrich's Periodicals Directory: a Classified Guide to a Selected List of Current Periodicals, Foreign and Domestic. New York, Bowker, 1953. *Excellent coverage for industry and industrial design subjects.*

G 22 GRAVES, MAITLAND. Color Fundamentals. New York, McGraw-Hill, 1952.

G 23 GROPIUS, WALTER. Architecture and Design in the Age of Science. New York, Spiral Press, 1952. *A pamphlet.*

G 23a GROPIUS, WALTER. Scope of Total Architecture. New York, Harper [1955]. *«Based on articles and lectures written . . . during my years in Harvard University . . . 1937–1952».*

G 24 HENNESSEY, WILLIAM J. Modern Furnishings for the Home. New York, Reinhold, 1952. *List of manufacturers and designers.*

G 25 HINMAN, C. W. Pressworking of Metals. 2.ed. New York, McGraw-Hill, 1950.

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G 31 KAUFMANN, EDGAR, JR. What Is Modern Design? New York, Museum of Modern Art, 1950. *«The design of single objects in the theme of this book.» Revised edition, 1954. Bibliography.*

G 32 KAUFMANN, EDGAR, JR. What Is Modern Interior Design? New York, Museum of Modern Art, 1953. *Bibliography.*

G 33 KENNEDY, ROBERT. The House and the Art of its Design. New York, Reinhold, 1953.

G 34 KNOLL ASSOCIATES. INC. Knoll Index of Designs. New York, 1950. *Designed by Herbert Matter. Second catalog, 1954.*

G 35 LOEWY, RAYMOND. Never Leave Well Enough Alone. New York, Simon and Schuster, 1951.

G 36 LYNES, RUSSELL. The Taste-Makers. New York, Harper, 1954. *«The people and pressures that have shaped American taste for the last dozen decades.» Sources.*

G 37 MERCHANDISE MART, INC. Market Facts: a Guidebook to the International Homefurnishings Market. Chicago, 1952. *Lists of associations, designers, trade books, etc.*

G 38 MICHAELS, LEONARD. Contemporary Structure in Materials. New York, Reinhold, 1950.

G 39 MILLER, HERMAN, COMPANY. Herman Miller Fabrics. Zeeland, Mich., 1952. *120 contemporary fabrics in a sample book «created by Alexander Girard.»*

G 40 MOHOLY-NAGY, SIBYL. Moholy-Nagy, Experiment in Totality. New York, Harper, 1950.

G 41 MOSER, WERNER M., ed. Sechzig Jahre Lebendige Architektur: Frank Lloyd Wright. Winterthur, Buchdruckerei Winterthur, 1952. *Includes «Über die Funktion der Maschine im menschlichen Leben.» English captions.*

G 42 MUMFORD, LEWIS. Art and technics. New York, Columbia University Press, 1952. *Also «Technics and the future of western civilization» in his «In the Name of Sanity» (1954).*

G 43 MUSSELMAN, M. M. Get a Horse: The Story of the Automobile in America. Philadelphia, New York, Lippincott, 1950.

G 44 NELSON, GEORGE, ed. Chairs. New York, Whitney, 1953. *List of designers and manufacturers.*

G 45 NELSON, GEORGE. Living Spaces. New York, Whitney, 1952. *List of architects and designers.*

G 46 NELSON, GEORGE. Storage. New York, Whitney, 1954. *International anthology of 138 designers.*

G 47 NEUTRA, RICHARD. Survival Through Design. New York, Oxford, 1954. *Extract published in «Industrial Design», no. 1 1954.*

G 48 NEW YORK. METROPOLITAN MUSEUM OF ART. Twentieth Century Glass, American and European: a Special Exhibition. New York, 1950. *Reviewed «Art News» June 1950; «Interiors» June 1950.*

G 49 NEW YORK. MUSEUM OF MODERN ART. 8 Automobiles [by Arthur Drexler]. New York, 1951. *«An exhibition concerned with the esthetics of motorcar design.»*

G 50 NEW YORK. MUSEUM OF MODERN ART. Good Design. An Exhibition of Home Furnishings. Selected by the Museum of Modern Art, New York, for the Merchandise Mart, Chicago. New York, 1950–1955. *Directed by Edgar Kaufmann, Jr. A selection is made annually from the January and June showings for exhibition at the Museum of Modern Art. Reviewed in «Interiors» and «Industrial Design», Aug. 1954.*

G 51 NEW YORK. MUSEUM OF MODERN ART. Masters of Modern Art. Edited by Alfred H. Barr, Jr. New York, Museum of Modern Art, distributed by Simon and Schuster, 1954. *«Architecture and design» section, p. 214–227.*

G 52 NEW YORK. MUSEUM OF MODERN ART. Modern Art in Your Life, by Robert Goldwater in collaboration with René d'Harnoncourt. New York, 1953. *Second edition revised; originally issued as Bulletin of the Museum, no. 1, 1949.*

G 53 NEW YORK. MUSEUM OF MODERN ART. Prize Designs for Modern Furniture from the International Competition for Low-Cost Furniture Design, by Edgar Kaufmann, Jr. New York, 1950.

G 54 NEW YORK. MUSEUM OF MODERN ART. Symposium on the Esthetics of Automobile Design. New York, 1950. *Typescript (in Museum library).*

G 55 NEW YORK. MUSEUM OF MODERN ART. Thonet Furniture, 1830–1953. New York, 1953. *Catalog, based on the exhibition, was prepared to accompany filmstrip made by Thonet industries. Reviewed in «Interiors», Sept. 1953.*

G 56 NEW YORK. MUSEUM OF MODERN ART. Ten Automobiles [by Arthur Drexler]. New York, 1953. *Second exhibition; see bibl. G 49.*

G 57 OELSNER, G. H. A. Handbook of Weaves. New York, Dover, 1951. *«Primarily for the professional.»*

G 58 PLASTICS ENCYCLOPAEDIA. New York, Breskin Publications, 1950-current. *Issued annually.*

G 59 ROBSJOHN-GIBBINGS, T. H. Homes of the Brave. New York, Knopf, 1954.

G 60 SCHROEDER, FRANCIS de N. *F. de N S;* a Selection of 30 of His Editorials Published in Interiors. New York, Whitney, 1953.

G 61 SCHUMACHER, F., COMPANY. Schumacher's Portfolio of Fabrics. New York, 1952. *Loose-leaf catalog, reviewed in «Interiors» Nov. 1952.*

G 62 SOBOTKA, WALTER. Residential Furniture: Leading Ideas in its Development. Pittsburgh, Pa. Research Bureau for Retail Training, University of Pittsburgh, 1950. *Mimeographed.*

G 63 SOCIETY OF INDUSTRIAL DESIGNERS. U. S. Industrial Design. New York, Studio, 1950–1951. *Annuals: 1949–1950; 1951.*

G 64 SOCIETY OF INDUSTRIAL DESIGNERS. Industrial Design in America, 1954. New York, Farrar, Straus & Young, 1954.

G 65 SONNEBORN, RALPH R. Fiberglas Reinforced Plastics. New York, Reinhold, 1954.

G 66 STUTTGART. LANDESGEWERBEMUSEUM. Neues Hausgerät in U.S.A. [Stuttgart, 1951]. *Organized for the Museum of Modern Art by Edgar Kaufmann; First exhibited at Stuttgart; Reviewed in «Werk», July 1951.*

G 67 SWEET'S CATALOG SERVICE. Product Design File. New York, F. W. Dodge Corporation, 1950-current. *Annual file of manufacturers' catalogs.*

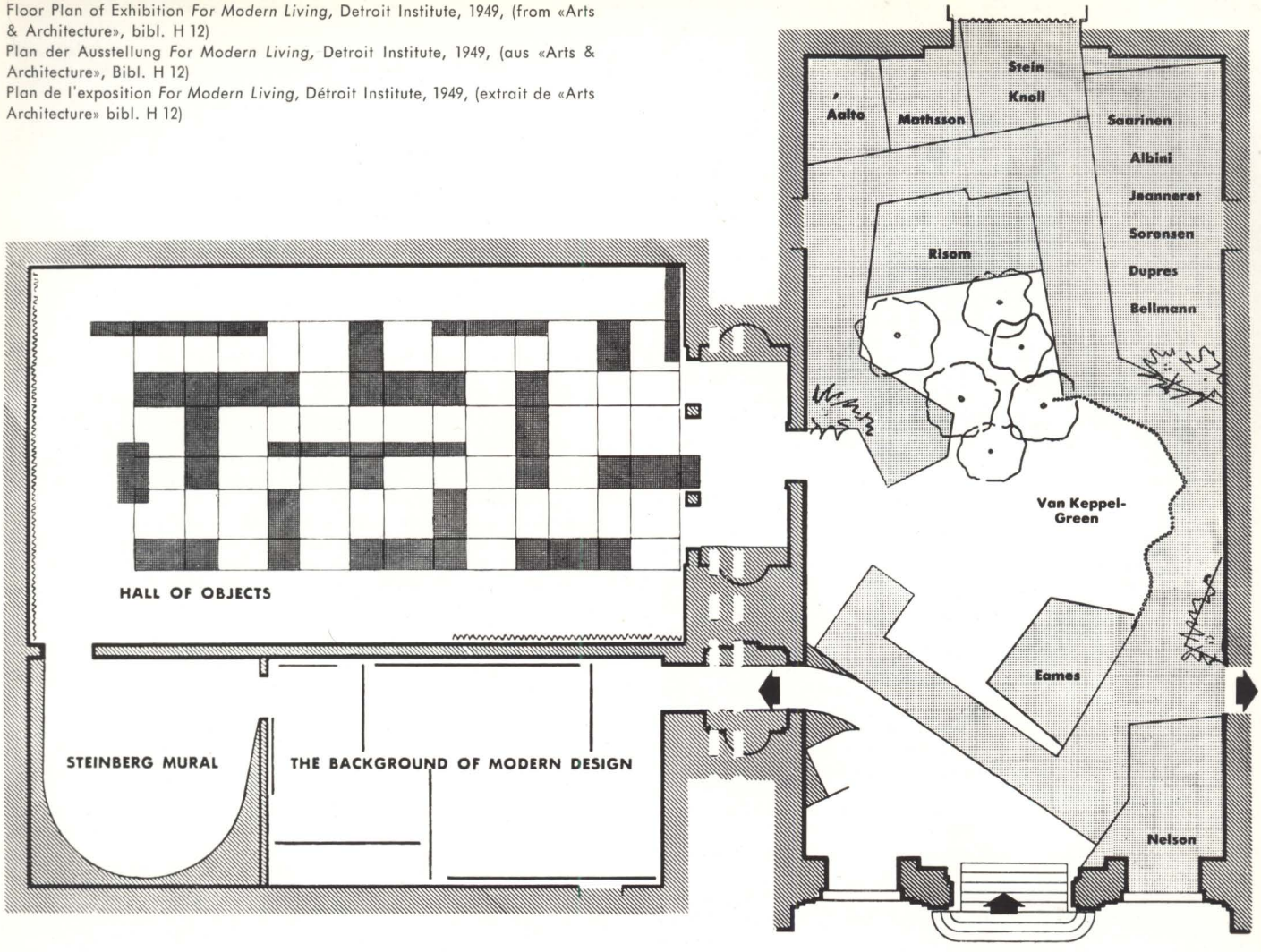
G 68 U. S. EMBASSY. Design for Use, U.S.A. [Paris, 1952]. *Selected by the Museum of Modern Art; exhibited at the 21. Salon des Arts Ménagers, Feb.-Mar. 1952. Reviewed in «Art et Décoration», no. 27 1952.*

G 69 VAN DOREN, HAROLD. Industrial Design. 2 ed. 379p. ill. New York, Toronto, London; McGraw-Hill, 1954. *«A practical guide to product design and development.» Glossary and bibliography.*

G 70 WALKER ART CENTER. Knife, Fork, Spoon: the Story of our Primary Eating Implements and the Development of Their Form. Minneapolis, 1951. *Text by D. S. Defenbacher. Also special number of «Everyday Art Quarterly», no. 18–19, 1951.*

G 71 WRIGHT, MARY & RUSSELL. Guide to Easier Living. New York, Simon and Schuster, 1951.

Floor Plan of Exhibition *For Modern Living*, Detroit Institute, 1949, (from «Arts & Architecture», bibl. H 12)
Plan der Ausstellung *For Modern Living*, Detroit Institute, 1949, (aus «Arts & Architecture», Bibl. H 12)
Plan de l'exposition *For Modern Living*, Détroit Institute, 1949, (extrait de «Arts Architecture» bibl. H 12)



H. PERIODICALS AND BULLETINS

A Selection of Journals Currently In Print

ZEITSCHRIFTEN UND BERICHTE

Eine Auswahl laufend erscheinender Zeitschriften

PUBLICATIONS PERIODIQUES ET BULLETINS

Choix de revues paraissant régulièrement

H 1 *American Fabrics.* (Published since 1946). Reporter Publications, Empire State Building, New York. *Technical, historic articles; color plates and samples; special section on industrial fabrics.*

H 2 *Architectural Forum.* (Published since 1892). Time, Inc., Rockefeller Plaza, New York. *Technical and general articles; book reviews.*

H 3 *Architectural Record.* (Published since 1891). F. W. Dodge Corporation, 119 W. 40 St., New York. *Technical and general; book reviews.*

H 4 *Architectural Review.* (Published since 1896). Architectural Press, 13 Queen Anne's Gate, Westminster, London. *Historic and critical articles of high quality; book reviews; foreign language summaries. Special sections: «Design review,» «Skill».*

H 5 *Architecture d'Aujourd'hui.* (Published since 1929). 5 rue Bartholdi, Boulogne (Seine). *«Revue internationale d'architecture contemporaine.» English summaries.*

H 6 *Architecture Française.* (Published since 1940). 41 Boul. de Latour-Maubourg, Paris. *«Architecture, urbanisme, décoration.»*

H 7 *Architektur und Wohnform.* (Published since 1890). Verlagsanstalt Alexander Koch, Hauptstätter Str. 87, Stuttgart, *Formerly «Innendekoration.»*

H 8 *Art and Industry.* (Published since 1922). Studio Publications, 432 Fourth Ave., New York. *Occasional special numbers on plastics, aluminum, etc.*

H 9 *Art et Décoration.* (Published since 1897). Librairie Centrale des Beaux-Arts, 2 rue de l'Echelle, Paris. *Indexed in bibl. H 11 and H 48.*

H 10 *Art et Industrie.* (Published since 1926). 23 rue Fortuny, Paris. *«Périodique des arts et de la décoration».*

H 11 *The Art Index.* New York, H. W. Wilson Co., 1929-current. *Extensive and up-to-date coverage of architectural and design magazines, domestic and foreign, under numerous subject headings.*

H 12 *Arts & Architecture.* (Published since 1911). John D. Entenza, 3305 Wilshire Blvd., Los Angeles. *Domestic architecture and interiors; applied design; critical articles.*

H 13 *Aujourd'hui.* No. 1, Jan. 15, 1955. *Announced by the editors of «L'Architecture d'Aujourd'hui» for «ingénieurs, architects, décorateurs, et créateurs de modèles», etc. To also incorporate «Art d'Aujourd'hui», edited by André Bloc.*

H 14 *Bauen + Wohnen.* (Published since 1947). Winkleweise 4, Zurich. *Technical and historic; book reviews.*

H 15 *Baukunst und Werkform.* (Published since 1947). Verlag der Frankfurter Hefte, Schaumainkai 53, Frankfurt.

H 16 *Bonytt.* (Published since 1941). Grøndahl & Sons Boktrykkeri, Oslo. *«Tidsskrift for architektur, boliginnredning, kunst og brukskunst.» English summary.*

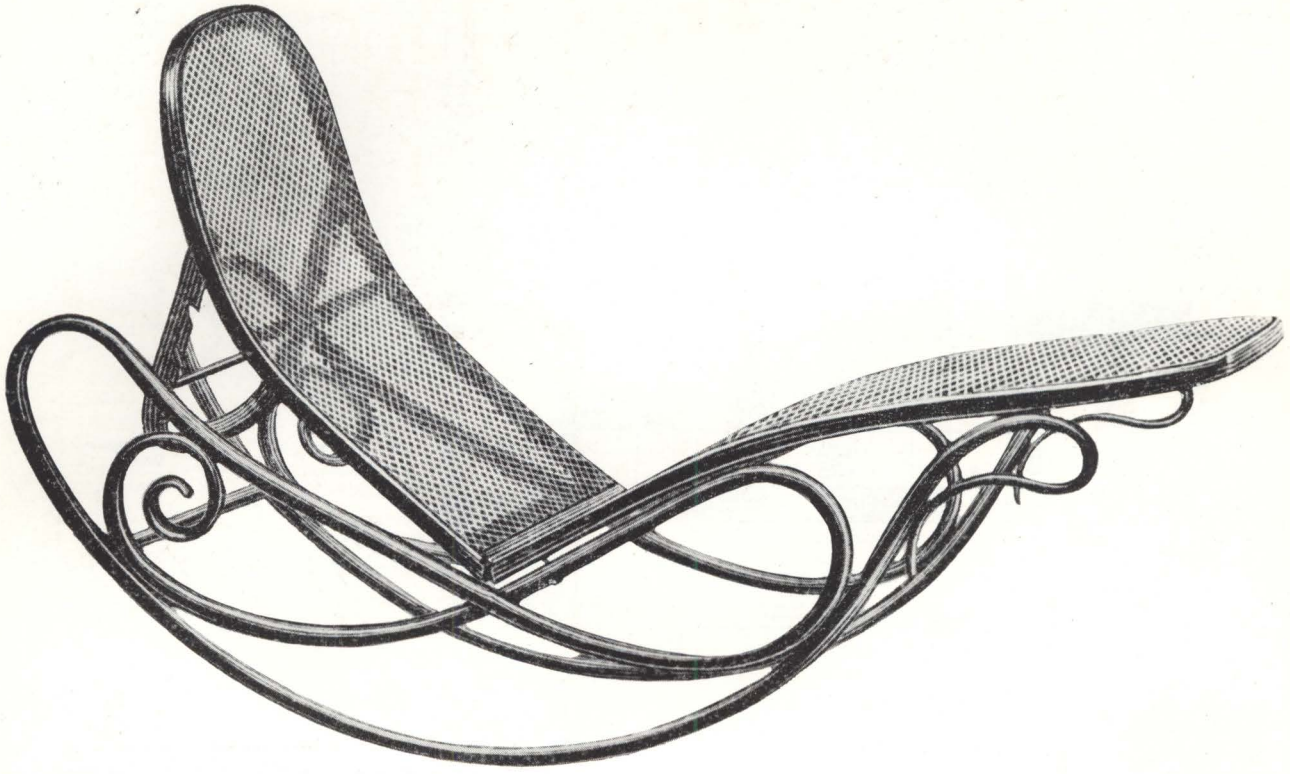
H 17 *Canadian Art.* (Published since 1943). Box 384, Ottawa, Canada. *Includes section, «Design Index», since 1948, and articles by D. W. Buchanan.*

H 18 *Civilità delle Macchine.* (Published since 1953). *Finmeccanica, Piazza* del Popolo. 18, Rome.

H 19 *Consumer Reports.* (Published since 1936). Consumers Union, 36 E. First St., New York. *Evaluates household and industrial products; section by E. Noyes on «The shape of things» (1947 ff.).*

H 20 *Craft Horizons.* (Published since 1941). Horizons, Inc., 40 East 49th St., New York. *Emphasizes handicrafts; book reviews.*

Thonet Reclining Chair, Philadelphia Centennial Exhibition, 1876 (from bibl. J 29)
Thonet-Stuhl, Philadelphia Centennial-Ausstellung, 1876, (aus Bibl. J 29)
Caise-longue Thonet, Exposition Philadelphia Centennial, 1876, (extrait de bibl. J 29)



H 21 *Current Design.* (Published since 1950). Institute of Contemporary Art, 138 Newbury St., Boston. *Originally a quarterly, now an insert in the I C A Bulletin, illustrating outstanding home furnishings.*

H 22 *Dansk Kunsthaandvaerk.* (Published since 1928). Raadhusplads 59, Copenhagen.

H 23 *Décor d'Aujourd'hui.* (Published since 1933). 2 rue de Colonel-Driant, Paris.

H 24 *Design.* (Published since 1949). Council of Industrial Design, Tilbury House, Petty France, London. «*For manufacturers, designers and retailers.*»

H 25 *Domus.* (Published since 1928). Via Monte di Pietà 15, Milan. «*Rivista mensile di architettura, arredamento, arte*». *Edited by Gio Ponti. Special section on industrial design. Excellent continental coverage. English and French summaries.*

H 26 *Edilizia Moderna.* (Published since 1948). Edizioni Tecniche Moderne, Via Macedonio Melloni 28, Milan.

H 27 *Everyday Art Quarterly.* (Published since 1946). Walker Art Center, 1710 Lyndale Ave. South, Minneapolis. *Only museum publication specifically devoted to industrial design; changed 1954 to «Design Quarterly.» Special numbers on pottery (no. 27), furniture (no. 28), etc.*

H 28 *Form.* (Published since 1905). Svenska Slöjdföreningen, Nybrogatan 7, Stockholm. *Arts and crafts.*

H 29 *Forum: Maandblad voor Architectuur en Gebonden Kunst.* (Published since 1946). G. Van Saane, Herengracht 406, Amsterdam. *English summary.*

H 30 *Furniture Forum.* (Published since 1949). Phillip L. Pritchard, Depot Square Bldg., Englewood, N. J. «*Handbook of contemporary design.*»

H 31 *Goed Wonen.* (Published since 1948?). W. L. en J. Brusse N. V., Walenburgerweg 72–74, Rotterdam.

H 32 *House & Garden.* (Published since 1901). Condé Nast Publications, 420 Lexington Ave., New York. *Also «British House and Garden,» 37 Golden Square, London; and French edition «Maison et Jardin,» 4 Place du Palais Bourbon, Paris.*

H 33 *House & Home.* (Published since 1952). Time, Inc., 9 Rockefeller Plaza, New York. *Domestic complement to «Architectural Forum», Magazine of Building.*

H 34 *Industrial Art News.* (Published since 193?). Maruzen Co., 2-chome, Tori Nihombashi, Tokyo. *Japanese text; some English captions. «The monthly journal for designers, manufacturers and retailers, edited by Industrial Arts Institute.»*

H 35 *Industrial Arts Index.* New York, H. W. Wilson Co., 1913-current. «*A monthly cumulative subject index to over 200 periodicals covering engineering, science, industry, economics, business and finance, public administration, management, insurance.*»

H 36 *Industrial Design.* (No. 1, Feb. 1954). Whitney Publications, 18 East 50th St., New York. «*For active industrial designers and design executives. . . concerned with product design, development and marketing.*» *The American equivalent of «Domus,» with an annual design review.*

H 37 *Interiors and Industrial Design.* (Published since 1888). Whitney Publications, 18 East 50th St., New York. *Wide and competent coverage of trade practice and progressive thinking on applied design.*

H 38 *Kokusai-Kenchiku.* [International Architecture, a monthly Journal for Architects and Designers]. (Published since 194?). Bijutsu Shuppan-Sha, Ltd. 15, Ichigaya Hommuracho, Shinjuku-ku, Tokyo. *English captions.*

H 39 *Kontur.* (Published since 1950). Svenska Slöjdföreningen, Nybrogatan 7, Stockholm. *English summary.* «*A professional journal for industrial design.*»

H 40 *Machine Design.* (Published since 1929). Penton Publishing Co., Cleveland 13, Ohio. Also 2 Caxton St., London SW 1. «*The professional journal for chief engineerings and designers.*»

H 41 *Materials & Methods.* (Published since 1929). Reinhold Publishing Co., 330 West 42nd St., New York. «*Engineering information in the selection of materials, parts and finishes for new or redesigned products.*»

H 42 *Mobilier et Décoration.* (Published since 1921). 76 Ave. de Suffren, Paris.

H 43 *Møbler.* (Published since 192?). Petersen & Bratvolds Bladforlag, Dr. Tvaergade 58, Copenhagen. *American correspondent: H. Bach Nielsen, 55 Harvard St., Glenridge, N.J.*

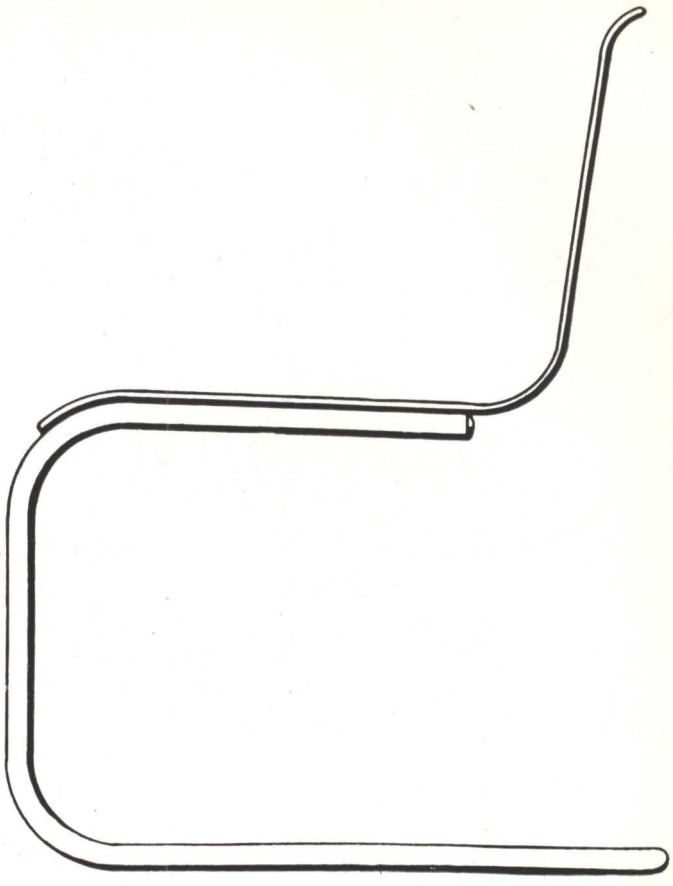
H 44 *Modern Plastics.* (Published since 1925). 575 Madison Ave., New York. *Issues annual directory number.*

H 45 *Museum of Modern Art Bulletin.* (Published since 1933). 11 W. 53 St. New York. *See Nov. 1933 (Machine Art), Dec. 1938 (Bauhaus), Jan. 1940 (Useful Objects under 110), Dec. '42-Jan.'43 (Useful Objects in Wartime), Fall 1946 (Department of Industrial Design), also related coverage for exhibitions noted in this bibliography, e.g. bibl. F 57, F 58.*

H 46 *Progressive Architecture.* (Published since 1920). Reinhold Publishing Co., 330 West 42nd St., New York. *Formerly «Pencil Points.»*

H 47 *Product Engineering.* (Published since 1930). McGraw-Hill Publishing Co., 330 West 42 Street, New York.

Breuer Tubular Chair, c. 1928, (from Greta Daniel, Useful Objects Today, 1955, bibl. G 11)
Stahlrohrstuhl von Marcel Breuer, ca. 1928, (aus Greta Daniel, Useful Objects Today, 1955, Bibl. G 11)
Chaise en tubes d'acier de Marcel Breuer, environ 1928, (extrait de Greta Daniel, Useful Objets Today, 1955, bibl. G 11)



H 48 *Répertoire d'Art et d'Archéologie.* Paris, Société des Amis de la Bibliothèque d'Art et d'Archéologie, 1910–1953. *Tomes LII–LIII, the latest issued, covers 1948–1949. First indexed under country, viz: 1910-Allemagne-Deutsche Kunst und Dekoration; later classified under subject, e.g. Art contemporain-Arts décoratifs. Supplements bibl. H 11.*

H 49 *Stile Industria.* (No. 1, 1954). Editoriale Domus, Via Monte di Pietà, Milano. *«Disegno industriale, imballaggio, grafica.» Expansion of design section edited for «Domus» by Alberto Rosselli. English captions.*

H 50 *Techniques et Architecture.* (Published since 1941). 19 rue de Prony, *Paris. Occasional special numbers, e.g. no. 9–10 (1950) «L'Art d'Habiter.»*

H 51 *Technology Review.* (Published since 1899). Massachusetts Institute of Technology, Cambridge 39, Mass.

H 52 *Tvar.* (Published since 1949). Central Office of Popular Art Manufacture, Národni 36, Prague. *Summaries of Czech text in Russian, English and French. Arts and crafts.*

H 53 *Werk.* (Published since 1914). Bund Schweizer Architekten, Technikumstraße 83, Winterthur. *«Schweizer Monatsschrift für Architektur, Kunst und künstlerisches Gewerbe.» Occasional special numbers of superior quality e.g. no. 5 1946, no. 8 1949.*

I. DESIGN FROM EUROPE AND AMERICA

Typical Articles Since 1950

EUROPÄISCHE UND AMERIKANISCHE FORMGEBUNG

Wichtige Aufsätze seit 1950

L'ESTHETIQUE INDUSTRIELLE DE L'EUROPE ET DE L'AMERIQUE

Importants traités depuis 1950

I 1 ALLEN, DEBORAH. Olivetti of Ivrea. *Interiors* Dec. 1952.

I 2 America's great sources. *Interiors.* June, Dec. 1950-current. *A regular listing, each June and December, of advertisers who constitute a cross-section of the best known manufacturers. Also issued as a pocket dictionary.*

I 3 ANDERSON, JOHN. The Scandinavian style. *Interiors* Feb. 1953.

I 4 Arti decorative in Finlandia. *Sele Arte* Sept-Oct. 1952.

I 5 AUERBACH, ALFRED. Modern . . . from where to where. *Interiors* July 1953.

I 6 BALLOCCO, MARIO. Sala dele arte e dell'estetica industriale. *Edilizia Moderna.* June 1952. *At the 30th Milan Fair.*

I 7 BECVAR, ARTHUR N. Design in the company: Where, what, how? *Industrial Design* Feb. 1954.

I 8 BEHRMAN, DANIEL. The psychology of the French car. *Réalités* Jan. 1955. *Also French edition.*

I 9 [BERTOIA, HARRY]. Pure design research transforms abstract furniture into new forms for architecture and furniture. *Architectural Forum* Sept. 1952.

I 10 BILL, MAX. Den konkreta Konsten och Samhället. *Kontur* no. 1 1950. *English summary: «Concrete art and society.»*

I 11 Body beautiful: a museum asks 7 men in to eye automobiles. *Interiors* June 1950. *At the Museum of Modern Art symposium: «The Esthetics of automobile design»; see bibl. G 54.*

I 12 Cars '54. *Industrial Design* Apr. 1954.

I 13 CARVER, H. Design centre – the first year. *Canadian Art* no. 3 1954.

I 14 [Ceramiek]. *Forum* Aug. 1951. *On Dutch pottery.*

I 15 CHALUPECKY, JINDRICH. Sochharstvi stroju a nástroju. *Tvar no. 6.* 1953. *«The sculpture of machines and instruments.» Summaries in Russian, English and French.*

I 16 CLEMENT, A. W. American ceramic collection 1944—1950; some recent accessions. *Brooklyn Museum Bulletin* no. 3 1951.

I 17 COLLINGRIDGE, ALAN. The golden section. *Eidos* Sept–Oct. 1950. *«Prominent [in] any design by the human hand . . . not rigidly based on some other principle.»*

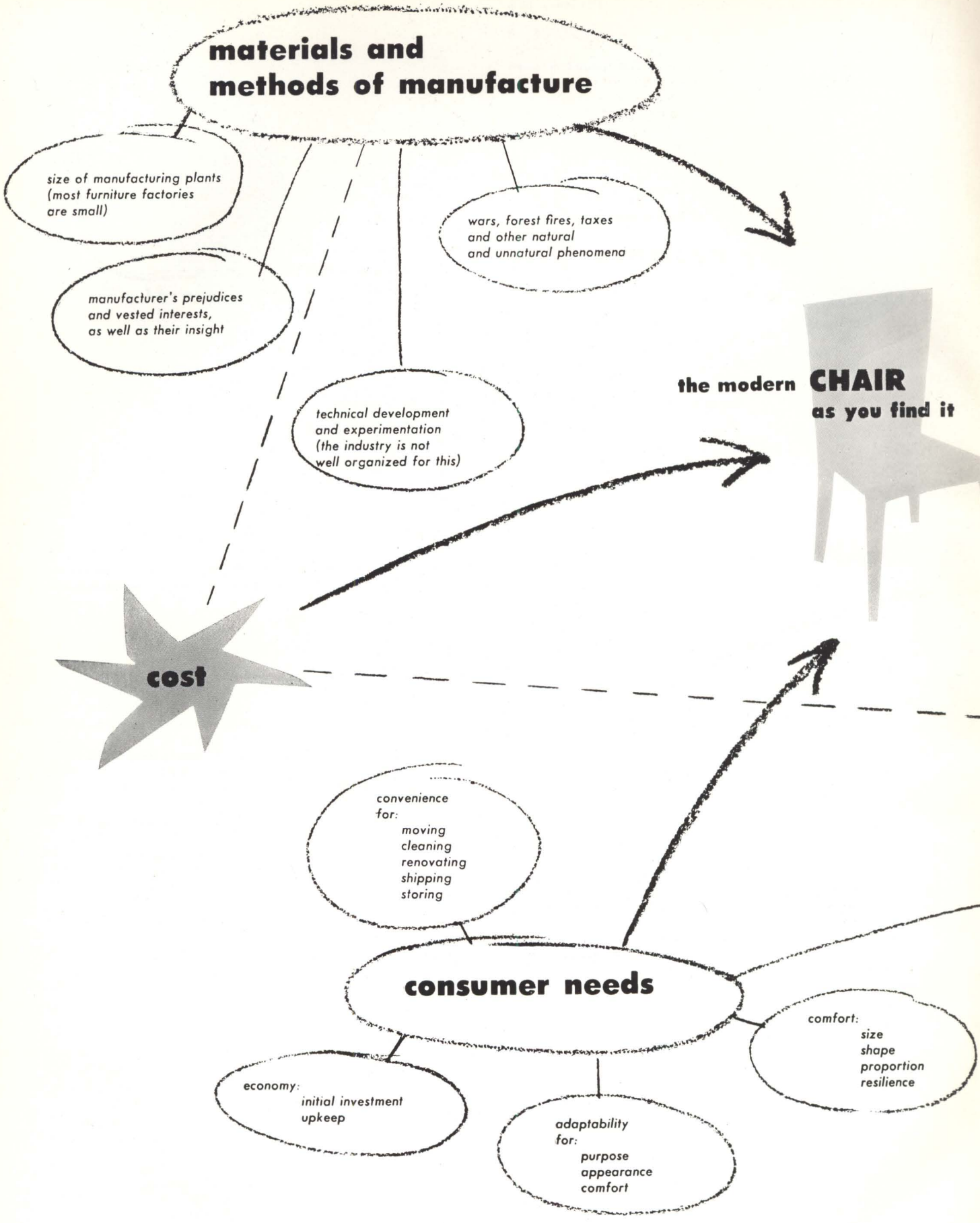
I 18 CURJEL, H. Konfrontationen: Formensprache um 1900 und Gestaltungsmethoden des 20. Jahrhunderts. *Werk* Dec. 1952.

I 19 DAVIS, A. Popular art organized: the manner and methods of Raymond Loewy associates. *Architectural Review* Nov. 1951.

I 20 DE KOONING, ELAINE. Dymaxion artist. *Art News* Sept. 1952. *On Buckminster Fuller.*

I 21 Design with a point: Italy's Olivetti. *Fortune (New York)* June 1951.

I 22 DIAMANT-BERGER, M. Alvar Aalto-actualités. *L'Architecture d'Aujourd'hui* May 1950. *Special number on Aalto, v. 20, no. 29.*


materials and
methods of manufacture
size of manufacturing plants
(most furniture factories
are small)
wars, forest fires, taxes
and other natural
and unnatural phenomena
manufacturer's prejudices
and vested interests,
as well as their insight
technical development
and experimentation
(the industry is not
well organized for this)
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as you find it
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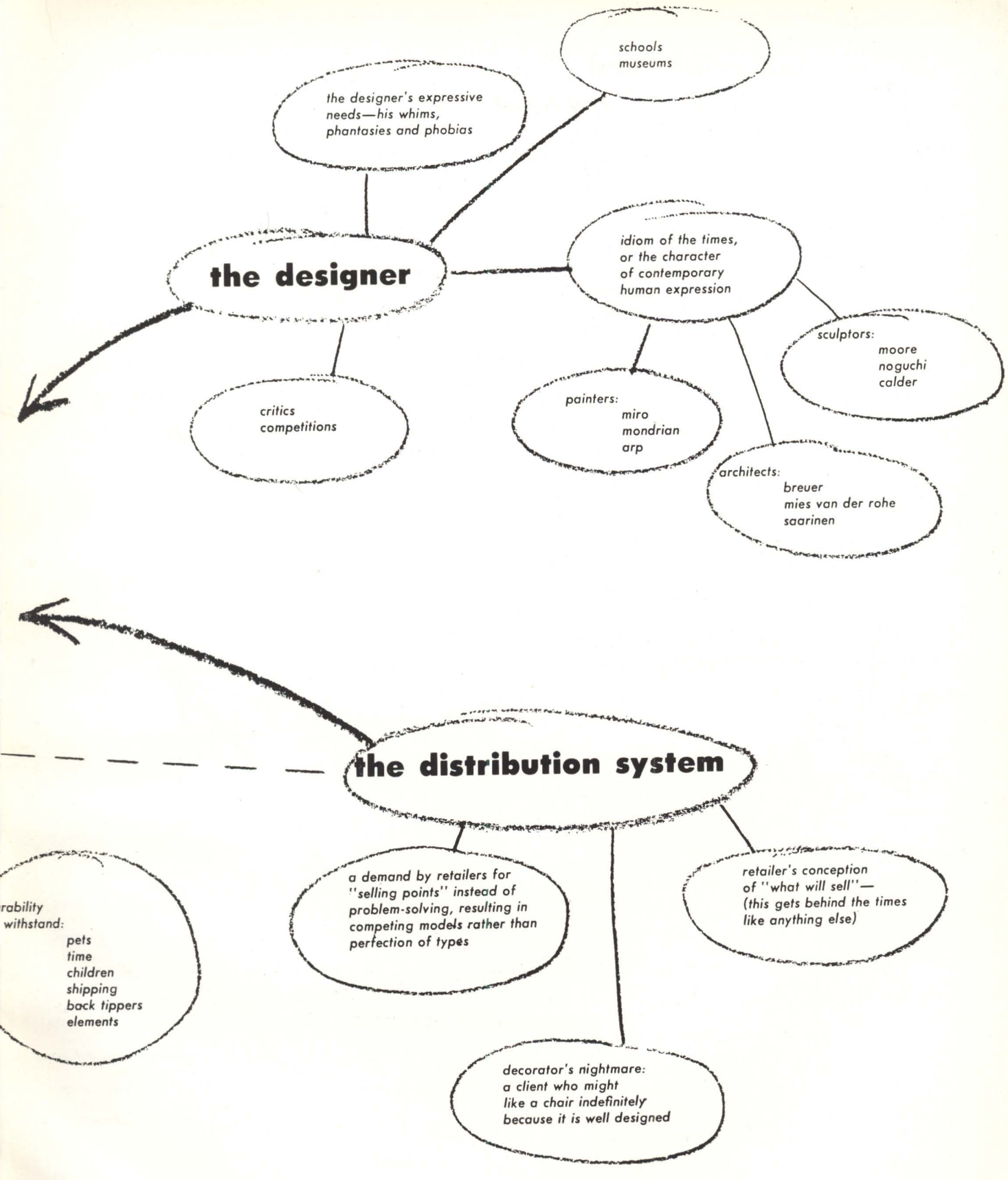

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